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'Atamai-Loto, moe Faka'ofa-'Aonga:
Tongan Tā-Vā Time-Space
Philosophy of Mind-Heart and Beauty-Utility



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SPECIAL ISSUE INTRODUCTION

**‘ATAMAI-LOTO, MOE FAKA‘OFO‘OFA-‘AONGA:
TONGAN TĀ-VĀ TIME-SPACE PHILOSOPHY OF MIND-HEART AND
BEAUTY-UTILITY**

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This collection of critical essays seeks to explore as a text some key aspects of Tongan concepts and practices of the sino body, ‘atamai mind, and loto heart, on the one hand, and faiva performance, tufunga material, and nimamea‘a fine arts, on the other hand, in the broader context of Indigenous Tongan Tā-Vā Time-Space Philosophy of Reality. These physical-bodily, psychological-emotional, and social-cultural, and artistic and literary aspects will be reflected upon at the fakafelavai intersection, or fakahoko connection and fakamāvae separation, of ontology (i.e., ways of being) and epistemology (i.e., ways of knowing) and

of beauty/quality (i.e., what is of knowledge) and utility/functionality (i.e., what does of knowledge). As inseparable but indispensable temporal–spatial, formal–substantial, and functional–practical entities, ontology and beauty/quality are considered to be taking the lead over epistemology and utility/functionality, in that logical order of precedence.

Talakamata Introduction

THIS COLLECTION OF ORIGINAL ESSAYS critically focuses on the specific Indigenous Tongan Tā-Vā philosophy of mind and heart, i.e., psychology and psychiatry, as well as beauty/quality and utility/functionality of art and literature, derived from the general Indigenous Tongan (and Moanan Oceanian) Tā-Vā Time-Space Philosophy of Reality. The general Indigenous Tongan Tā-Vā Time-Space Philosophy of Reality is based in tā and vā, translated as time and space, and dwells at the fakafelavai intersection, i.e., fakahoko connection and fakamāvae separation,¹ of epistemology (or “ways of knowing”) and ontology (or “ways of being”). By mediating both epistemology and ontology, it calls into question the classical dispute between “reality as we know it” and “reality as it is,” in which the fundamental issue is not “how we know what we know,” “when we know what we know,” “where we know what we know,” or “why we know what we know” but rather “what we really know.” The former four issues are the broader earmarks of German Idealism and French Rationalism as mind-dependent philosophies, and the latter issue is the particular hallmark of Tongan (and Moanan Oceanian) Tāvāism and Sydney Realism as reality-based philosophies. The same applies to the specific Indigenous Tongan Tā-Vā philosophy of ‘atamai mind and loto heart, i.e., psychology and psychiatry, as well as art and literature by way of beauty and utility, which take into account the gamut of reality in both their partiality and their totality.² Because it is reality based, the Indigenous Tongan Tā-Vā Time-Space Philosophy of Reality embraces both time and space as ontological entities that are considered the common vaka mediums, vessels, or vehicles of the existences of all things. As epistemological identities, tā time and vā space are socially organized in different ways across cultures (and languages), and knowledge is knowledge of time and space. Tā Time and vā space—like fuo form and uho content, in which tā time and fuo form are verbs and definers of vā space and uho content that are, in turn, nouns and composers of tā time and fuo form—are indivisible but unavoidable ontological and epistemological entities on both abstract and concrete levels. All things stand in eternal relations of exchange, giving rise to felekeu/fepaki conflict and maau/fenāpasi order, variously manifested by way of fakamāvae separation and fakahoko connection, i.e., fakafelavai intersection; mata eye and ava hole, i.e., mata-ava eye-hole; and inseparable albeit indispensable hoa pairs/binaries, i.e.,

hoakehekehe/hoatamaki opposite/different/dissimilar and hoatau/hoamālie equal/same/similar pairs/binaries. It is therefore in the variations of distinctions and relations, viz., exchange relations, mata-ava eye-hole, and hoa pairs/binaries, that *ivi* energy as *me'a* matter is dense and intense in reality. These material–physical, psychological–emotional, and social–cultural tendencies are mediated through sustained *tatau* symmetry and *potupotutatau* harmony in the production of *mālie/faka'ofa'ofa* beauty and utility, transforming them from a condition of *felekeu/fepaki* chaos to a situation of *maau/fenāpasi* order. Both *felekeu/fepaki* conflict and *maau/fenāpasi* order are of the same logical order, in which order is a form of conflict defined as when two or more equal and opposite energies, forces, or tendencies meet at a common point that is defined by a state of *noa* 0, or zero point.

The classical dispute between the “ways of knowing of reality,” involving the *hows*, *whens*, *wheres*, and *whys*, and the “ways of being of reality,” i.e., “reality in and of itself,” in which the former cannot be done in isolation from the latter, is the ultimate measure of the knowledge of reality. Both the Tongan (and Moanan Oceanian) “ways of knowing/feeling of mind and heart,” i.e., psychology and psychiatry, as well as beauty and utility³ of art and literature, is based on the “ways of working of reality.” From a *tāvāist* philosophical view, ‘*ilo* knowledge is ‘*ilo* knowledge of *tā* time and *vā* space, and of ‘*iai* reality. The acquisition of ‘*ilo* knowledge is done in the material–physical, intellectual–emotional, and social–cultural process of *ako* education as a philosophy. It is defined as a *tā-vā* time-space, *fuo-uho* form-content (and *ngāue-‘aonga* practical–functional) transformation of the *fakakaukau* thinking in the ‘*uto* brain and *ongo* feeling in the *fatu/mafu* heart (in plural and circular ways) from *vale* ignorance, to ‘*ilo* knowledge, to *poto* skill. In this, knowledge production precedes knowledge application, and the former is critical–classical and the latter is practical–technical, in that logical order of precedence.⁴ That is, *ako* education is primarily concerned with things as they really or objectively are, in reality, as opposed to their imagining as we prefer them to be, ideally or subjectively.

However, as a specific Indigenous Tongan *Tā-Vā* Time-Space Philosophy of Reality, both beauty and utility of art and literature embrace *tā* time and *vā* space by way of *fuo* form and *uho* content within and across the spectrum of reality, be it *faiva* performance, *tufunga* material, and *nimemea‘a* fine arts. By embracing both *tā* time and *vā* space, on the abstract level, and *fuo* form and *uho* content, on the concrete level, both art and literature are therefore four-dimensional rather than three-dimensional—that is, *ta‘etā* timeless and *ta‘efuo* formless—when in reality they are temporal–spatial and formal–substantial (and *ngāue-‘aonga* practical–functional) in *modus operandi*. All forms of art and literature are subject to *tā* time and *fuo* form as verbs (or action led)

and definers of *vā* space and *uho* content, which are nouns (or object based) and composers of *tā* time and *fuo* form, all as inseparable *hoa* pairs/binaries (see essay 2). *Tā-vā* Time-space and *fuo-uho* form-content relate to “what art and literature are,” i.e., art and literary work, whereas *ngāue-‘aonga* practicality-functionality is linked to both “what art and literature are for,” i.e., art and literary use, and “what art and literature are by means of,” i.e., art and literary history, logically in that order of precedence. The former is concerned with beauty/quality and the latter two are concerned with the utility/functionality of art and literature. Thus, art and literature deal by way of *‘ilo* knowledge with *‘ilo* knowledge of *tā* time and *vā* space, in which reality is orderly in arrangement because of beauty/quality succeeded by utility/functionality.

Tongan *ako* education⁵ and *‘aati* art (and *litilesā* literature) were synonymous in ancient/old Tonga in that they were special ways of life closely aligned with each other by way of *ha‘a* professional classes across the three main genres: *ha‘a faiva* professional performance arts or artists, *ha‘a tufunga* professional material arts or artists, and *ha‘a nimamea‘a* professional fine arts or artists. This ancient axis, viz., *ha‘a* professional-led *ako* education, was slowly but purposely changed by missionaries, proceeding contact with Europe through colonialism and imperialism as political and economic agendas, into *‘apiako* school-based education that is conducted by means of subjects mainly across the social and physical sciences and mathematics. The general thrust of this shift is duly reflected in the states of both *ako* education and *‘aati* art (and *litilesā* literature), as well as in the negligence and exclusion of both *‘atamai* mind and *loto/fatu/mafu* heart—i.e., Tongan psychology and psychiatry and the imposition of Western ways of seeing things on Tongan art and literature in terms of beauty/quality and utility/functionality—especially in academia and the school curriculum. As a critical response, we set out in this collection to counter this adverse trend, reflecting on Tongan ways of knowing and doing Tongan *‘atamai* mind and *loto/fatu/mafu* heart or psychology and psychiatry on the one hand and Tongan *‘aati* and *litilesā* literature on the other hand by way of beauty/quality and utility/functionality in mediation with other ways of knowing, seeing, and doing things, especially of the West.

The collection is made up of seven essays on Tongan *‘atamai* mind and *loto/fatu/mafu* heart or psychology and psychiatry followed by beauty/quality and utility/functionality of art and literature, which are critically examined in *tāvaist* philosophical ways:

1. “Sino, ‘Ilo, Moe Ongo: Body, Knowing, and Feeling” by Pā‘utu-‘O-Vava‘u-Lahi, Adriana Māhanga Lear; Kolokesa Uafā Māhina-Tuaiti; Sione Lavenita Vaka; Maui-TāVā-He-Akó, Tēvita O. Ka‘ili; and Hūfanga-He-Ako-Moe-Lotu, Ōkusitino Māhina

2. “Tongan Hoa: Inseparable Yet Indispensable Pairs/Binaries” by the same authors
3. “Sio FakaTonga ‘ae ‘Aati FakaTonga: Tongan Views of Tongan Arts” by Pā‘utu-‘O-Vava‘u-Lahi, Adriana Māhanga Lear; Manuesina ‘Ofakihautolo Māhina; Kolokesa Uafā Māhina-Tuai; and Hūfanga-He-Ako-Moe-Lotu, ‘Ōkusitino Māhina
4. “Loto, Tu‘a, Moe Fale: Inside, Outside, and House” by Tavakefai‘ana, Sēmisi Fetokai Potauaine; Bruce Sione To‘a Moa; Sione Lavenita Vaka; and Hūfanga-He-Ako-Moe-Lotu, ‘Ōkusitino Māhina
5. “Vaka, Fale, Moe Kava: Boat, House, and Kava – Mana Structures, Mana Spaces” by the same authors
6. “Siueli ‘oe Pasifiki: Jewel of the Pacific – A Sung Poetry of Praise and Rivalry” by Pā‘utu-‘O-Vava‘u-Lahi, Adriana Māhanga Lear; Sione Lavenita Vaka; Maui-TāVā-He-Akó, Tēvita O. Ka‘ili; and Hūfanga-He-Ako-Moe-Lotu, Ōkusitino Māhina
7. “Tuaikeapau: ‘Slow-but-Sure’ – A Sung and Danced Poetry of Tragedy” by the same authors
8. “Lofia, Koe Kumi Tu‘i: The Search for a King – A Sung and Danced Poetry of Tragedy” by the same authors
9. “Faiva Lovā‘alo: Performance Art of Rowing” by Pā‘utu-‘O-Vava‘u-Lahi, Adriana Māhanga Lear; Maui-TāVā-He-Akó, Tēvita O. Ka‘ili; and Hūfanga-He-Ako-Moe-Lotu, ‘Ōkusitino Māhina

In essay 1, “Sino, ‘Ilo, Moe Ongō: Body, Knowing, and Feeling,” the authors deal with Tongan ‘atamai mind and loto/fatu/mafu heart, or Tongan psychology and psychiatry, as well as their bearings on both the beauty/quality and the utility/functionality of Tongan ‘aati art (and litilesā literature), informed by the Indigenous Tongan Tā-Vā Philosophy of Reality. Specifically, they enquire into ‘ilo knowing in the ‘uto brain and ongo feeling in the loto/fatu/mafu heart, all situated in the sino body. These fakafelavai intersecting (or fakahoko connecting and fakamāvae separating) psychological-emotional, physical-bodily, and social-cultural entities, identities, or tendencies are organic yet mediated in both their individuality and their totality as a *modus operandi* for a common purpose. The ‘ilo knowledge as ‘ilo knowledge of reality, i.e., tā-vā time-space, is channeled through the five ongo‘anga, senses—viz., sio sight, ongo hearing, ala touch, nanamu smell, and ‘ahi‘ahi taste—to both the ‘atamai mind and loto/fatu/mafu heart as “knower” and “feeler,” where they are both “known” and “felt.” Both ‘ilo knowing and ongo feeling by way of Tongan mind and heart, i.e., psychology and psychiatry, are largely neglected in academia. Yet they are considered real states of affairs as opposed to seeing the latter as an obstacle to the former, as in science. This is most evident in their treatment in Tongan ‘aati

art and *litlesā* literature by way of beauty/quality and utility/functionality—especially Tongan mythology, poetry, and oratory,⁶ where they are highly developed, as well as music (and dance)—all with utilitarian affects and effects of some therapeutic, hypnotic, or psychoanalytic significance. Several examples of sung and danced poetry across the genres are critically examined for both their beauty/quality and their utility/functionality, as in their therapeutic, hypnotic, or psychoanalytic affects and effects (see essays 2, 3, and 6–9).

This is followed by essay 2, “Tongan Hoa: Inseparable Yet Indispensable Pairs/Binaries,” which informs the Indigenous Tongan *Tā-Vā* Philosophy of Reality and its derivative, Indigenous Tongan *Tā-Vā* Time-Space Philosophy of ‘*atamai* mind and *loto/mafu/fatu* heart psychology and psychiatry, of beauty/quality and utility/functionality of ‘*aati* art and *litlesā* literature. The authors explore the *tāvāist* philosophical underpinnings of *hoa* pairs/binaries, i.e., *hoatatau/hoamālie* equal/same/similar and *hoakehekehe/hoatamaki* opposite/different/dissimilar pairs/binaries. Based on the general *tāvāist* philosophical tenet that all things in reality stand in eternal relations of exchange, giving rise to conflict and order, it follows that as a corollary, everywhere in reality is an indivisible but inevitable *hoa* pairs/binaries and there is nothing beyond pairs/binaries of *hoatatau/hoamālie* equal/similar/same and *hoakehekehe/hoatamaki* opposite/different/dissimilar entities, identities, or tendencies. The authors draw on a multiplicity of *hoa* pairs/binaries from across the spectrum of reality on the ontological level, as well as *tatau* symmetry and *potupotutatau* harmony in the production of *mālie/faka’ofo’ofa* beauty and their collective outcomes, viz., *māfana* warmth and *vela fieriness* in the exhibition of *tauēlangi* climatic elation on the epistemological level. As far as ‘*atamai* mind and *loto/mafu/fatu* heart psychology and psychiatry by way of beauty/quality and utility/functionality of education and ‘*aati* art and *litlesā* literature are concerned, these equal and opposite *hoa* pairs/binaries are orderly in arrangement and mediated in the investigative, transformative, and communicative process in the name of both knowledge and beauty (and utility) (see essays 1 and 3–8).

In essay 3, “*Sio FakaTonga ‘ae ‘Aati FakaTonga: Tongan Views of Tongan Arts*,” the authors set out to critically examine the imposition of Western ways of knowing and doing arts on Tongan ways of knowing and doing arts in terms of beauty/quality and utility/functionality. By way of response, the authors argue for a shift in this problematic axis from a condition of imposition by means of domination to a situation of mediation as a form of liberation, in which a unified front is provided for different ways of knowing reality to battle it out in the creative process, specifically in terms of the beauty/quality and utility/functionality of ‘*aati* art and *litlesā* literature. In doing so, they situate by means of critiquing their subject matter of investigation as a text in several contexts, such as in both the distinctiveness and the relationality of the metaphorical

and historical dimensions of the kuohili/that which is passed, kuongamu'a/age in the front past; lotolotonga/that which is now, kuongaloto/age in the middle present; and kaha'u/that which is yet to come, kuongamui/age in the back future. Metaphorically yet historically, the past, which has stood the test of time-space, is placed in the front of people as guidance. Contemporaneously, the future, which is yet to happen, is situated in their back, guided by refined knowledge and experiences. Both the illusive past and the elusive future are constantly negotiated in the everchanging, conflicting present (see essays 1, 2, and 4-8).

In "Loto, Tu'a, Moe Fale: Inside, Outside, and House," essay 4, the authors critique the fale house in terms of both tu'a outside and loto inside as artistic elements with architectural (and engineering) merits, with a focus on tufunga langafale material art of house-building. All three are arbitrated in both their diversity and their unity in the production of beauty, quality upon which their collective utility/functionality is dependent in terms of social use. The authors put their topic of exploration as a text in the context of tã time and vã space and in the context of fuo form and uho content as four-dimensional rather than three-dimensional.⁷ The authors argue that the fale house is associated with the fefine woman and rooted in fa'ē mother and fa'ēle birth as variations of kekele earth. This is seen in the fonua placenta/people/environment/burial place,⁸ temporally and formally defined by a "person" and spatially and substantially composed of a "place." An example is the three fonua generated by the plural and cyclical movement of the valevale fetus and fonua/taungafanau mother's womb/placenta through the fonua/kakai people and 'ātakai environment to the mate dead and fonualoto/fa'itoka/mala'ē burial place. By way of association, fale house can be considered a vaka fakafō'ohifo downside-up boat and a vaka boat can be considered a fale fakafō'ohake upside-down house. The kava,⁹ a lasting social institution of immense beauty/quality and utility/functionality named after Kava, daughter of Fevanga and Fefafa, is said to have been created at the mata-ava eye-hole or meeting point of the fale house and vaka boat. All three can be, by closer association, considered fefine female (see essays 2, 3, and 5).

The authors in essay 5, "Vaka, Fale, Moe Kava: Boat, House, and Kava – Mana Structures, Mana Spaces," set out to critically examine their proximity as a text in Tongan oral history in the broader context of the movement of people through navigation in the earliest settlement of Tonga. In doing so, the authors provide hindights, insights, and foresights into the dynamics of the connection or separation, i.e., intersection of the vaka boat, fale house, and kava. By dealing with their engineering, architectural, and ceremonial significance, we tend to appreciate them as material and performance arts, viz., tufunga fo'uvaka boat-building, tufunga langafale house-building, and faiva taumafa kava kava-making and kava-drinking¹⁰ ceremony, in terms of beauty/quality and by way of application/

utility/functionality (see essays 5 and 8). The kava as a lasting social institution at the intersection (i.e., connection and separation) of the vaka boat as a fale fakafō'ohake downside-up house and, by the same token, fale house as a vaka fakafō'ohifo upside-down boat is underpinned by intersecting (or connecting and separating) hydrodynamic, aerodynamic, and sociodynamic tendencies. These are beautifully and usefully defined as artworks by way of their internal/intrinsic and external/extrinsic qualities. In utilitarian terms, vaka boat and fale house protect people from the elements, notably matangi winds, peau waves, la'ā sun, and 'uha rain, as in kava, which as a social and cultural institution of immense psychological and emotional and political and economic significance, gives them a sense of solidarity over adversity.

In essay 6, “Siueli 'oe Pasifiki: Jewel of the Pacific – A Sung Poetry of Praise and Rivalry,” the authors focus on the unique sense of originality and creativity endowed by Queen Sālote as one of Tonga's best contemporary poets. In tāvāist philosophical ways, as especially witnessed in her dealing with several genres, notably faiva ta'anga viki-mo-sani poetry of praise and faiva fetau poetry of rivalry as an inseparable yet indispensable hoatatau/hoamālie equal/same/similar and hoakehekehe/hoatamaki opposite/different/dissimilar pair/binary. Queen Sālote puts her subject matter of investigation within the three types of heliaki involving “metaphorically/symbolically saying one thing yet really/historically meaning another,” viz., heliaki fakafetongiaki qualitative epiphoric heliaki, heliaki fakafekauaki associative metaphoric heliaki, and heliaki fakafefonuaki constitutive metonymic heliaki. She praises the best of qualities and utilities of Fiji, Sāmoa, Tahiti, and Hawai'i, yet at the end of the piece she elevates above all the unrivaled beauty and utility of Tonga as the siueli 'oe Pasifiki jewel of the Pacific (see kupu, veesi, verse 4, kohi, laini, line 8). On her guidance, the poetry was matched with the accompanying hiva/fasi music, composed by the notable Lavaka Kefu, the lead singer and instrumentalist of the renowned royal vocal-instrumental Fuiva-'o-Fangatapu/Fuivaofangatapu group who performed the work (see essays 1, 5, and 6).

Essay 7, “Tuaikaepau: 'Slow-but-Sure' – A Sung and Danced Poetry of Tragedy,” examines a hiva haka ta'anga lakalaka composed by Queen Sālote and put to both hiva/fasi music and haka dance by Noble Ve'éhala (Leilua) and Malukava (Tēvita Kavaefiafi). The piece involves a retelling of the tragic story of the shipwreck of the Tongan vessel Tuaikaepau on Minerva Reef on her voyage to Aotearoa New Zealand in 1962, which is only partially retold in history books, let alone oral history. The retelling of this tragic history through poetry as a special language within a language is done in different ways and means, all of which are subject to the element of human selectivity at the intersection (or connection and separation) of objectivity and subjectivity. Queen Sālote, by retelling the same tragic history, makes excellent use of heliaki as an artistic and

literary device by mediating “what is said” versus “what is meant,” which engages the movement between the metaphorical and the historical languages by way of translation. She uses in both affective and effective ways the three types of heliaki by way of exchange, association, and reconstitution of events, occurrences, or states of affairs of toutaivaka navigational or faifolau voyaging significance, generally comprising celestial and terrestrial objects such as matangi winds,¹¹ peau waves,¹² la’ā sun, and māhina moon, as well as their collective but creative instinct for survival through self-rescue. By portraying the navigators as both villains and heroes, Queen Sālote nevertheless celebrates their extreme ordeal when they emerged triumphantly from the encompassing tragedy as a heroic feat and in the spirit of immense courage (see essays 1, 5, and 7).

In essay 8, “Lofia, Koe Kumi Tu’i: The Search for a King – A Sung and Danced Poetry of Tragedy,” the authors delve into the possible controversies surrounding Tāufa’āhau as Tu’i Ha’apai and later Tu’i Vava’u, who followed his confidant and relative ‘Ulukalala II first as Tu’i Vava’u and second as Tu’i Ha’apai and, more so, became the incumbent of the new and fourth Tu’i Tupou kingship as George (Siaosi) Tāufa’āhau Tupou I. In both instances, this was a movement of things, occurrences, or states of affairs from a relatively unknown pre-Velata Tāufa’āhau to a highly respected post-Velata Tāufa’āhau. Both poets, Kaliopasi Fe’iloakitau Kaho and Queen Sālote, were actively yet creatively engaged in retelling history as works of ‘aati art and litilesā literature in poetry by way of heliaki, involving “symbolically saying one thing but really meaning another” and in which both the poetical and the historical languages are mediated in the productive process. As a form of translation, the metaphorically “said” and the historically “meant” are deciphered in both their unity and their diversity for better critical appreciation of history and poetry not only as types of disciplinary practice but also as forms of social activity. Both poets make affective and effective use of the three types of heliaki, viz., heliaki fakafetongiaki qualitative epiphoric heliaki, heliaki fakafekauaki associative metaphoric heliaki, and heliaki fakafefonuaki constitutive metonymic heliaki. From a tāvāist philosophical perspective, errors in thinking and feeling are a problem of mind and heart, not of reality. There is one thing we know for certain: Tāufa’āhau, formerly a Tu’i Ha’apai-Tu’i Vava’u, became Tu’i Tupou, thus pointing to the inevitable historical fact that the history of kingship goes beyond the Tu’i Kanokupolu at the mercy of the eternal plural, complex, and cycle of tā time and vā space.

In the last essay, “Faiva Lova’ālo: Performance Art of Rowing,” the authors critique the faiva ‘ālo performance art of rowing as a specific text, especially ‘alopōpao/‘alopōpao canoe rowing, in the wider context of the fakahoko connection and fakamāvae separation (or fakafelavai intersection) of peau waves and matangi winds. The same is witnessed in the closely related performance arts such as faiva toutaivaka navigation, faiva toutaiika fishing, faiva fānifo

surfing, faiva lovavaka boat racing, faiva kakau swimming, and faiva uku diving, all conducted amid such helix-like, vortex-type, spiral-led entities. These points of fakahoko connection, and fakamāvae separation (or fakafelavai intersection), are defined by mata eyes and its hoatatau/hoamālie equal/same/similar and hoakehekehe/hoatamaki opposite/different/dissimilar pair/binary, ava holes, inseparably but indispensably defined by mata-ava eye-holes. The handling of mata-ava eye-holes, by rowers, including navigators, fishermen, surfers, boat racers, swimmers, and divers, as performance artists requires a sense of mastery of their cyclical, plurality, and multiplexity. This is specifically because it is in the mata-ava eye-holes, that ivi energy as me'a matter is most dense and intense. This is most evident in the movement of ivi energy as me'a matter by means of both matangi winds and peau waves in the case of peau kula red waves (variously known as tidal and seismic sea waves and tsunamis), which are also characterized as both peau ta'ane female waves and peau tangata male waves, which are, because of their sheer power and force, known as peau tāmata killer waves.

NOTES

1. Where fakahoko connection and fakamāvae separation are an inseparable yet indispensable hoatatau/hoamālie equal/same/similar and hoakehekehe/hoatamaki opposite/different/dissimilar pair/binary, like mata eye and ava hole in mata-ava eye-hole.

2. That is, both particularity and generality as an inseparable yet indispensable hoa pair/binary of hoatatau/hoamālie equal/same/similar hoakehekehe/hoatamaki opposite/different/dissimilar.

3. Or quality, i.e., beauty, and functionality, i.e., utility, of art and literature.

4. As opposed to the foregrounding of practical–vocational training over critical–classical education, as in the privileging of art use and art history over artwork, like putting the cart before the horse, heliaki metaphorically speaking.

5. Ako education, like art (and literature), is concerned with “what education is,” “what education is for,” and “what education is by means of,” with the former one dealing with knowledge production and the latter two dealing with knowledge application.

6. All as a special language within a language, which involves heliaki, i.e., metaphorically saying one thing but historically meaning another (see essays 1, 3, and 5–7), requiring translation from a metaphorical language to a historical language, as in siueli 'oe Pasifiki jewel of the Pacific for Tonga and peau kula for killer waves.

7. To see reality, i.e., tā-vā time–space/fuo-uho form–content, as three-dimensional is to treat it as both tā'ētā timeless and ta'efuo formless, leaving vā space and uho content undefined.

8. This variously exists throughout Moana Oceania as hanua, honua, vanua, fonua, fanua, fenua, and whenua; herein, places are temporally defined by people, which are, in turn, spatially composed.

9. By way of comparison, it can be said that sacred kava is the holy sakalameniti sacrament of fonua culture and, by the same token, the holy sacrament is the kava of Christianity. That is, the tala 'oe fonua tradition of Tonga is rooted in the tala 'oe kava tradition of kava, and similarly, the tala 'oe lotu tradition of Christianity is grounded in the tala 'oe 'akaufakalava (or kolosi) cross. Both institutions were commonly originated in feilaulau sacrifice of Kava as the only daughter of Fevanga and Fefafa and of Christ as the Son of God the Father. It follows that the former revolves around kona bitterness and melie sweetness, in which the best and permanence in all human endeavors are acquired through kona bitterness and succeeded by melie sweetness. The latter centers on mo'ui life and mate death, in which the former is gained through the latter.

10. As a performance art, the making and drinking of kava is specifically called faiva milolua, i.e., vilolua/viloua, which literally means "double twisting and turning." The actual performance is carried out as hoa pairs/binaries ranging from making through serving to drinking.

11. Or avangi wind, i.e., hole of the wind.

12. Or ngalu wave, a term reserved for the fānifo performance art of surfing.

SINO, 'ILO, MOE ONGO: BODY, KNOWING, AND FEELING

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This essay critically examines the intersection of sino body, 'ilo knowing, and ongo feeling. The latter two are considered indivisible tendencies situated in the former, which is, in turn, taken merely as a vaka/hala medium/vessel/vehicle. The authors address examples from Tongan faiva performance arts of ta'anga poetry, hiva/fasi music, and lea oratory, in which this topic is highly developed and refined, in contrast to academia, where it is largely, if not, entirely unexplored. By drawing on the Indigenous Tongan Tā-Vā Time-Space Philosophy of Reality, the critique is placed in the Indigenous Tongan thinking and practice of 'atamai mind and mafu/fatu heart. By nature, we both "know" with the mind and "feel" with the heart

things “out there” in reality. This involves their mediation through sustained tatau symmetry and potupotutatau harmony to produce mālie/faka'ofofa beauty/quality and 'aonga utility/functionality, transforming them from a condition of felekeu/fepaki chaos to a state of maau/fenāpasi order.

Tukupā Dedication

This original essay is duly dedicated to the lasting minds and hearts of master poets and orators of Tonga, both old and new, which are in the elusive, already-taken-place, refined past in front of us as guidance with their enduring memories or souls lingering into the illusive, yet-to-take-place, imagined future at the back of us guided by past experiences. Both take place in the everchanging, conflicting present, where they are with permanency temporally and spatially (formally and substantially, as well as functionally and practically) mediated through sustained symmetry, harmony, and beauty in the social–environmental exchange process in both time and space.

The philosophical dispute between ontology or ways of being and epistemology or ways of knowing is over “reality as it is” and “reality as we know it”; the dispute is therefore not about “how we know what we know,” “nor when we know what we know,” nor “where we know what we know,” nor “why we know what we know,” but rather “what we really know.” While both the ontological and epistemological questions are in and or of themselves by their very own nature inseparable yet indispensable, the former philosophically precedes the latter in reality as in nature, mind, and society, in that logical order of precedence.

The past, present, and future are organised in Tonga in historical and metaphorical ways; they are historically called kuohili, that-which-has-passed, lotolotonga, that-which-is-now, and kaha'ū, “that-which-is-yet-to-come”, and metaphorically kuongamu'a, age-in-the-front, kuongaloto, age-in-the-middle, and kuongamui, age-in-the-back, respectively; the elusive, already-taken-place past is placed in the front as guidance and the illusive, yet-to-take-place future is situated in the back, guided by past experiences, both in the ever-changing present, constantly mediated in the social–environmental process in both time and space.

—Tā-Vā Time-Space Philosophy of Reality

Talakamata Introduction

THIS BRIEF ORIGINAL ESSAY ATTEMPTS TO CRITICALLY EXAMINE Tongan sino body, ‘ilo knowing, and ongo feeling, both specifically and generally in the context of ‘atamai mind and fakakaukau thinking, in the ‘uto brain and ongo feeling, and loto desire, in the fatu/mafu heart (see Helu 1999b: 37–46; 1999c: 47–55; Māhina 1999b: 276–87; 2002: 303–308). The critical examination of both specific and general sets of fakafelavai intersecting (or fakahoko connecting and fakamāvae separating) physical–material, psychological–emotional, and social–cultural entities is made strictly in the context of the Indigenous Tongan Tā-Vā Time-Space Philosophy of Reality (see Ka’ili, Māhina, and Addo 2017: 1–17; Māhina 2010: 168–202; 2017a: 105–32). Our aims and objectives are, from a Tongan tāvāist point of view, to gain critical and practical comprehension and appreciation of their *modus operandi* in reality as in nature, mind, and society.

The novelty of the two topics in their specificity and their generality, is premised in the fact that although they are of immense significance, both are largely unexplored in academia while highly developed in Tongan ta’anga poetry, and oratory, which includes faiva lea speech-giving, tufunga lea speech-making, and faiva lea heliaki proverbial sayings (see Helu 2005, 2012; Kaeppler 2007; Kaho 1988; Māhina 2011a; Moyle 1987). Their investigation in this essay in terms of conception and action stands to make original and substantial contributions to knowledge, in creative and innovative ways of some intellectual and practical nature.

This “original” joint essay revolves merely around the “digging up” and “discovering” (as opposed to “making” and “creating”) the refined ‘ilo knowledge (and *poto* skills) and ongo feelings, fakamaka fossilized in the makatu’u bedrock of fonua/kalatua culture and tala/lea language, as vaka/hala mediums/vessels/vehicles, making up the fabric of society and history (see Potauaine 2010; also see Māhina 2011b, 2013). By “original,” reference is made not to the fa’u creating, but rather, the ma’u discovering of ‘ilo knowledge and ongo feeling—which are ‘ilo known by ‘atamai mind and fakakaukau thinking on the one hand, and ongo felt by the ongo feeling, fatu/mafu heart, and loto desire, on the other hand. Such respective ‘ilo knowledge and ongo feeling, in both the ‘uto brain and the fatu/mafu heart, are dialectically constituted in fonu/kalatua culture and historically transmitted in tala/lea language. In both cases, fonua/kalatua culture and tala/lea language, function merely as human vaka/hala receptacles, for the composition and transmission of ‘ilo knowledge and ongo feeling, in tā-vā time-space.

By way of demonstration, a selection of examples is drawn from across the two genres of ta’anga poetry and oratory—namely, tufunga lea speech-making and faiva lea speech-giving¹—for further tāvāist philosophical reflection. This includes some relevant examples from the performance art of faiva lea heliaki

proverbial sayings (see Māhina 2004c; Māhina and Māhina-Tuai 2007; Rimoldi 2004; Taumoepeau 2011a: 120–25), as well as faiva talanoa story-telling, which includes faiva fakaoli comedy, faiva fakamamahi tragedy, faiva fananga legends, and faiva misi dreams (see Māhina 2005c: 31–54; 2011a: 140–66). The common bearings upon one another of sino body, 'ilo knowledge, and potō skills—in the context of 'atamai mind and fakakaukau thinking in the 'uto brain and ongo feeling and lotō desire in the fatu/mafu heart, and in the context of faiva ta'anga poetry and faiva lea speech-giving (and tufunga lea speech-making)/oratory—will undoubtedly contribute to a systematic and pragmatic understanding of Tongan physiology, psychology, and psychiatry, on the one hand, and Tongan poetry and oratory, on the other hand, both as legitimate subjects of study with applied importance. By focusing on their intersecting (or connecting and separating) *modus operandi* by means of both “process” and “outcome,” we are bound to gain some critical and practical knowledge and feelings of immense beauty and utility, both of which are affectively and effectively therapeutic, hypnotic, and/or psychoanalytic, as well as physiotherapeutic, psychotherapeutic, and sociotherapeutic in *modus operandi* (see Bott 1972; Māhina 2003: 136–47; 2005; also see Poltorak 2011: 217–34). The analyses of seven hiva kakala love songs including, hiva viki and fetau praise, and hiva faifolau voyaging, as part of this essay are aided by an accompanying playlist of recordings, which is accessible online (<https://soundcloud.com/ta-va-philosophy/sets/sino-ilo-and-ongo/s-xGG5m5grrvA>).

Sino, 'Ilo, moe Ongo: Body, Knowing, and Feeling

Both the divergence and the convergence of Tongan views and praxis of physiology, psychology, and psychiatry, on the general level, and Tongan ideas and practices of anatomy, neurology, and cardiology, on the specific level, revolve around both the unity and the diversity of sino body, 'ilo knowing, and ongo feeling, in the broader context of the individuality and the totality of the 'uto brain, 'atamai mind, and fakakaukau thinking, on the one hand, and the fatu/mafu heart, ongo feeling, and lotō desire, on the other hand. Symbolically, the sino body is likened to a fale house and vaka boat, which are langa built² upon fā'ele birth for various uses by people during mo'ui life, and then holo fall apart and popo rot down³ through motu'a old age, through puke/mahaki sickness/illness, and upon mate death⁴ (see Potauaine 2010; also see Māhina 2011b, 2013; Holakeitui 2019; Fifita 2016; cf. Māhina, Potauaine, and Moa 2016). The body is too considered a vaka vessel, in which the 'uto brain and fatu/mafu heart, on the one hand, and 'atamai mind, fakakaukau thinking, ongo feeling, and lotō desire, on the other hand, are all contained as intersecting (or connecting and separating) physical-material, psychological-emotional, and social-cultural

entities, identities, or tendencies. Besides the physiological, psychological, and psychiatric entities, on the one side, and the anatomical, neurological, and cardiological identities, on the other side, although unified yet diversified in their mode of operation, they are too contained in the sino body, as both a fale house and a vaka boat, which are regarded as vaka/hala mediums/vessels/vehicles.

As another point of interest, the thinking and practice of the sino body as a fale house and/or vaka boat for the constitution, transportation, and communication of the 'uto brain and fatu/mafu heart, can be readily understood in the wider context of the intersection (or connection and separation) of the fale house and vaka boat. Kava drinking was created as a social institution of huge ceremonial, political, and economic significance, as well as investigative, transformative, and communicative, significance. In this case, both the fale house and the vaka boat (like the sino body) as vaka/hala mediums/vessels/vehicles, for the constitution, transportation, and communication of the 'uto brain and the fatu/mafu heart are a fale house and a vaka boat for the containment, movement, and development of people (see Māhina, Potauaine, and Moa 2016). Both the actual fale house and the actual vaka boat—like the ceremonial fale house and vaka boat⁵—protect people from harsh elements, especially the wind, rain, sea, and dangers of life, including death. From both architectural and engineering points of view, it can be said that the vaka is a fale fakafo'ohake downside-up house, and the fale is a vaka fakafo'ohifo upside-down boat, with the kava drinking he-vaha'a in-between, arranged and aligned along both culture and structure (see Māhina 2011b, 2013; see also Fififa 2016; Holakeitua'i 2019; Potauaine 2010).⁶ By the way, the fale house, vaka boat, and kava drinking are themselves material and performance arts created for both utility and beauty, where the latter precedes the former in that logical order of precedence (see Feldman 1980: 101–103; 1981; also see Dudding 2010; Māhina 2011b).

By specifically placing sino body, 'ilo knowledge, and ongo feeling, in the wider context of 'atamai mind and fakakaukau thinking in the 'uto brain, and in the wider context of ongo feeling and loto desire in the fatu/mafu heart, it reveals a lot about their common dynamics and mechanics as fakafelavai intersecting (or fakahoko connecting and fakamāvae separating), physical–material, psychological–emotional, and social–cultural entities. In Tongan philosophical conception and action, it is in the nature of the 'uto brain and the fatu/mafu heart, respectively, to 'ilo know through 'atamai mind and fakakaukau thinking and to ongo feel in terms of ongo feeling and loto desire, the qualities (and quantities) of things, events, or states of affairs in 'iai reality,⁷ as in nature, mind, and society. This is reflected in the Tongan philosophy of ako education, defined as a plural, holistic, and circular transformation of 'atamai mind and fakakaukau thinking, on the one hand, and ongo feeling and loto desire, on the other hand, in temporal–spatial (and formal–substantial and functional–practical)

ways from vale ignorance to 'ilo knowledge to pototo skill, in that logical order of precedence⁸ (see Māhina 2008a: 67–96; 2008b: 88–91).⁹ This unified movement of a diversity yet unity of intersecting (or connecting and separating) entities, identities, or tendencies from vale ignorance to 'ilo knowledge to pototo skill, collectively affects ongo feeling and lototo desire, in that they are both felt by means of “objective” references and desired by way of “subjective” preferences¹⁰ (see Māhina 2008a: 67–96; 2008b: 88–91).

Moreover, the word 'atamai is made up of 'ata image and mai in the direction, in this case, “of the knower.” The term fakakaukau means “relating,” in this case, the images as the “known,” all as real impressions and relations that are, in turn, presented through the mental processes as “knowledge” (see Anderson 1962, 2007; Māhina 2008a). 'Ata also denotes shadows, as in shadows that are cast by objects or living organisms that are blocking light, such as the sun, moon, fire, or electric light. Similarly, 'atamai is a reference to the images or shadows that are presented through the mental processes as knowledge to the knower. Altogether, the 'ata shadows and the actual objects/organisms form a *hoa* pair/binary. The term ongo means sound, hearing, and feeling, and the word lototo refers to inside, desire, and heart¹¹ (see 'Apenitesi 'A–H: Appendices A–D). Both the mental and the emotional processes are, by their nature, ones of complexity, plurality, and circularity that commonly influence one another in equal and unequal ways. By extension, ongo feeling and lototo desire, are not considered unnecessary and subjective obstacles but rather real and objective articles that are in eternal contact with both 'atamai mind and fakakaukau thinking, as convergent yet divergent mental, emotional, and social entities, identities, or tendencies which are in a constant state of flux (see Anderson 1962, 2007; cf. Māhina 2002, 2008a). The things, events, or states of affairs in reality as in nature, mind, and society not only are 'ilo known and fakakaukau related, by the 'uto brain through 'atamai mind and fakakaukau thinking, but also are ongo felt and lototo desired, by the fatu/mafu heart through ongo feeling and lototo desire (see Helu 1999b, 1999c).¹²

The so-called five senses are collectively known in Tongan as ongo'anga feelers, literally meaning “place of feeling”¹³ of the gamut of reality as nature, mind, and society. However, the senses can also be regarded as 'ilo'anga knowers, that is, “place of knowing,”¹⁴ because of their individuality and totality, on the one hand, and their indivisibility and indispensability, on the other hand, as intersecting (or connecting and separating) physical–material, psychological–emotional, and social–cultural identities in reality. The so-called five senses are named in Tongan as *ala*, *fanongo*, *ifo*, *nanamu*, and *sio*, and are translated into English as touch, hearing, taste, smell, and sight, respectively. The senses—namely, 'ilo'anga knowers and ongo'anga feelers—are collectively considered *matapa*, doorways, for the multidirectional, multidimensional movement of 'ilo

knowing and ‘ongo feeling between the sino bodily (or loto internality) and the ‘iai reality (or tu‘a externality), where the mental and emotional processes of ‘ilo knowing and ongo feeling, respectively, are fakakaukau related and loto desired through fakakaukau thinking and loto desiring, as actual objective references and subjective preferences in both the ‘uto brain and the fatu/mafu heart, as physical or bodily entities (see Anderson 1962, 2007; Māhina 2008a).

Now that the ‘ilo‘anga knowers have been restored and positioned in their rightful place and role alongside the ongo‘anga feelers, both as inseparable and indispensable *hoa* pairs/binaries, several related questions arise for further reflection. The questions posed are as follows: Are there senses besides the normally accepted ones, namely, *ala* touch, *fanongo* hearing, *ifo* taste, *nanamu* smell, and *sio* sight, through the *nima* hands, *telinga* ears, ‘*elelo* tongue, *ihu* nose, and *mata* eyes? If yes, why, but if not, why not? Should the ‘uto brain and the fatu/mafu heart, respectively, through ‘ilo knowing and ongo feeling, also be regarded as two more ‘ilo‘anga knowers and ongo‘anga feelers? There is one thing we really know (and strongly feel): It is in the nature of both the ‘uto brain and the fatu/mafu heart as internal bodily entities to ‘ilo know and ongo feel, the qualities (and quantities) of things, occurrences, or states of affairs in reality as in nature, mind, and society. By the same token, the so-called five senses are by nature to ‘ala touch, *fanongo* hear, ‘ifo taste, *nanamu* smell, and *sio* see, one and the same reality, which is presented to both the ‘uto brain and the fatu/mafu heart, by way of ‘*atamai* mind and fakakaukau thinking, on the one hand, and ongo feeling and loto desire, on the other hand (see Māhina 2002: 303–308; 2008a: 67–96).

The story of the *Boat That Went to Pulotu* points to several clans in Pulotu who were trained to be experts in using their senses. They were known as Ha‘a Matakikila (Clan with Piercing Eyes), Ha‘a Fakanamunamu (Clan with the Keen Scent), and Ha‘a Telingaongo (Clan with Sharp Ears). These clans were called upon by Hikule‘o, the chiefess of Pulotu, to search for the uninvited deities—Faifaimālie, Haveatoke, Fakafu‘umaka, Hā‘elefeke, and Lohi—who came from Maama Earthworld, and hid themselves in Pulotu Ancestral World (Tongan knowledge, as cited in Gifford 1924: 155–164).

It appears that in terms of the processing of information or real entities relating to both objective and subjective realities¹⁵ through sensation, reception, and realization, it all begins with the so-named five *matapā* doorways, on the tu‘a-he-sino outside of the body, which are presented to the two ‘ilo‘anga knowers—namely, *atamai* mind and fakakaukau thinking in the ‘uto brain, on the one hand, and ongo feeling and loto desire in the fatu/mafu heart, on the other hand—on the loto-he-sino inside of the body. By sensation, reference is made to the manner in which the real entities and tendencies in nature, mind, and society are *ala* touched, *fanongo* heard, *ifo* tasted, *nanamu* smelled, and *sio*

seen, respectively, by the nima hands, telinga ears, 'elelo tongue, ihu nose, and mata eyes. By realization, we refer to the mode in which the same real identities and tendencies in nature, mind, and society are 'ilo known by 'atamai mind and fakakaukau thinking through the 'uto brain on the one hand, and ongo felt, by the ongo feeling and loto desire, in terms of the fatu/mafu heart on the other hand (see Anderson 1962, 2007; Māhina 2017b). With the sino body, in the loto center or intermediary, this plural movement between the objective and the subjective realities is a plural movement between the tu'a external, and the loto internal worlds over the sino body, in the loto middle or midpoint.¹⁶ This involves circular movement of qualities (and quantities) of things and events over the sino body, as the axis, center or midpoint, that is both multidirectional and multidimensional in nature (cf. Potauaine 2010).

There exists a discrepancy in treating both 'atamai mind and fakakaukau thinking in the 'uto brain, and ongo feeling and loto desire in the fatu/mafu heart as 'ilo'anga knowers,¹⁷ when the latter is better positioned as ongo'anga feelers,¹⁸ especially when it involves both ongo feeling and loto desiring, as subjective strivings. It is more appropriate for the former—that is, 'atamai mind, fakakaukau thinking, and 'uto brain—individually yet collectively relating to the 'ilo'i knower, 'ilo knowledge, and 'iloa known, to be positioned as 'ilo'anga knowers and considered objective strivings even though they are situated on the loto-he-sino inside the body. It may mean that as matapā doorways, ala touch, fanongo hearing, ifo taste, nanamu smell, and sio sight merely channel their sensations of the qualities (quantities) of actual things in nature, mind, and society from the objective, external, to the subjective, internal, to be, respectively, 'ilo known and ongo felt, by the 'uto brain and fatu/mafu heart, as parts of the sino body, through 'ilo knowing and ongo feeling. A possible way out of this impasse would be to consider 'atamai mind and fakakaukau thinking, on the one hand, and ongo feeling and loto desire, on the other hand, as the two senses, namely, 'ilo'anga knowers and ongo'anga feelers, and the sensation in terms of ala touch, fanongo hearing, ifo taste, nanamu smell, and sio sight as merely matapā doorways.

The 'uto brain and the fatu/mafu heart, as anatomical, neurological, and cardiological entities, lie in proximity as sino body parts by way of both fa'unga structure and anga nature. The 'uto brain as a sino body part and the coconut "apple" as a coconut part are collectively named 'uto in Tongan. The Tongan view of the 'uto brain, is derived from the fua fruits of niu coconut trees, which largely resemble the 'ulungaanga features of the human 'ulu head—with both commonly made up of "fibrous" matter.¹⁹ The growth of the 'uto coconut apple as a seedling begins in the so-called ngutu functional pore²⁰ of the loto inner hard shell of a germinated coconut fruit by feeding on the coconut flesh, which pushes the huli shoot up and the aka roots down. However, the Tongan word for

the heart as a sino body part is fatu/mafu, which is like the ‘uto, a fibrous mass.²¹ The word fatu/mafu is underlined by a plurality of fakafelavai intersecting (or fakahoko connecting and fakamāvae separating) fibers. As for both the ‘uto brain and the fatu/mafu heart, as sino body parts, these tube-like, vortex-type fibers are themselves called kālava²² and made up of both the arteries and the veins, the intersection of which engages in the emissions of ‘ilo ideas and ongo feelings, respectively (cf. Māhina 2017b; Māhina, Dudding, and Māhina-Tuai 2010; Māhina and Māhina-Tuai 2012; Māhina-Tuai 2010; Potauaine 2017).

It thus becomes clearer that the sources of ‘ilo’anga knowers, by way of ‘atamai mind and fakakaukau thinking, in the ‘uto brain, on the one hand, and the sources of ongo’anga feelers by means of ongo feeling and loto desire in the fatu/mafu heart, on the other hand, are themselves the “senses” merely as matapā doorways, namely, ala touch, fanongo hearing, ifo taste, nanamu smell, and sio sight, through the nima hands, telinga ears, ala touch, ihu nose, and mata eyes as sino body parts. This means that the so-called senses are simply matapā doorways that send the qualities (and quantities) of things, events, or states of affairs in the tu’a external world in terms of sensation to the loto internal world by means of reception. In the loto internal world are both the ‘ilo’anga as the knowing, knower entity (that is, ‘atamai mind and fakakaukau thinking, in the ‘uto brain) and the ongo’anga as the feeling, feeler identity (that is, ongo feeling and loto desire in the fatu/mafu heart). By means of sensation and reception, these real things, occurrences, or states of affairs are ilo known by ‘atamai mind and fakakaukau thinking in the ‘uto brain, on the one hand, and are ongo felt by ongo feeling and loto desire, in the fatu/mafu heart, on the other hand.

Koe Tūkunga ‘oe ‘Aati: The State of the Art

Metaphorically speaking, by koe tūkunga ‘oe ‘aati the state of the art, reference is made to the dialectical changing or transforming corpus of Tongan history of ideas, with respect to both the specificity and the generality of the common subject matter under investigation. We particularly refer to the Tongan concepts and practices of physiology, psychology, and psychiatry generally and anatomy, neurology, and cardiology specifically in relative comparison with Tongan poetry and oratory, including the Tongan performance arts of faiva lea speech-giving, faiva lea heliaki proverbial sayings, faiva fakaoli comedy, faiva fakamamahi tragedy, and faiva misi dreams (Bott 1972; Māhina 2005c: 31–54; 2011a; Poltorak 2011). Evidently, the former, in connection with the sino body, ‘ilo knowing, and ongo feeling—in the broader context of ‘atamai mind and fakakaukau thinking in the ‘uto brain, on the one hand, and ongo feeling and loto desire, in the fatu/mafu heart, on the other hand—are sparsely treated in scholarship. But in comparison, the faiva performance arts of Tongan ta’anga

poetry and faiva lea speech-giving/oratory (and tufunga lea material art of speech-making), including faiva lea heliaki proverbial sayings, are fairly extensively treated in both academic and public contexts. Apart from the scholarly works on Tongan faiva performance arts in academia, they are, in the public domain, highly developed, thought-out, and practiced in the case of Tongan ta'anga poetry and faiva lea speech-giving/oratory, faiva lea heliaki proverbial sayings/oratory, which are based on refined 'ilo knowledge (and potu skills) composed in fonua/kalatua culture as a human vaka/hala receptacle and communicated in tala/lea language (see Gifford 1929; Helu 1999a; Māhina 1986, 1992; Māhina, Ka'ili, and Ka'ili 2006; cf. Pond 2011b), as a social vaka/hala vehicle (see 'Apenitesi 'A–H: Appendices A–D). In this respect, both poets and orators, including master artists in related genres, can be regarded as physiologists, psychologists, and psychiatrists, as well as anatomists, neurologists, and cardiologists, in their own right.

The sparsity in the scholarly treatment of the subjects of Tongan physiology, psychology, and psychiatry generally and anatomy, neurology, and cardiology specifically in the fields of Tongan 'atamai mind and fakakaukau thinking, in the 'uto brain, on the one hand, and ongo feeling and lotu desire in the fatu/mafu heart, on the other hand, largely include in varying degrees specific but limited works (Bennardo 2016; Bott 1972, 1981; Feldman 1980, 1981; Hau'ofa 1995; Helu 1999b, 1999c; Kavaliku 1961, 1977; Lear 2018; Māhina 1999b, 2002; Malungahu 2019; Poltorak 2004, 2011, 2019; Taumoepeau 2011a, 2011b; Vaka 2014). These scholars have relatively positioned their specific works in two distinct but related contexts—namely, “process” and “outcome” on the one hand, and “quality” and “utility” on the other hand. In reality as in nature, mind, and society, both process and quality take precedence over both outcome and utility. The latter (the epistemological questions) are considered from a tāvāist (and realist) philosophical perspective to be secondary to the former (the ontological questions) (see Helu 1999c, 1999g; Māhina 1997; also see Anderson 1962, 2007).²³ In various degrees, some scholars tended to privilege outcome and utility over both process and quality, which were, in turn, favored by both others over both outcome and utility. However, process and quality, and outcome and utility, are indivisible yet indispensable *hoa* pairs/binaries in reality, as in nature, mind, and society, with the former taking the lead over the latter, in that logical order of precedence (see Māhina 2008a: 67–96).

By extension, the same is projected to both Tongan *faito'o* medicine and healing.²⁴ As far as Tongan medicine and healing are concerned, discussions seem to largely focus on both outcome and utility over both process and quality (see Helu 1999b, 1999c; Māhina 2002: 303–308)—as opposed to their treatment in the West, where the emphasis appears to be on both process and quality over both outcome and utility (see Poltorak 2004, 2019; Vaka 2014; Malungahu

2019). In fact, it warrants that in both their partiality and totality, attention be paid to process and outcome, on the one hand, and quality and utility, on the other hand. Thus, the former is made to take the lead over the latter, in that logical order of precedence. Both Tongan medicine and healing²⁵ are variously concerned with physiotherapy (i.e., the physical–bodily), psychotherapy (i.e., the psychological–emotional), and sociotherapy (i.e., the social–cultural).²⁶ These are defined by the distinct yet related phases tofoto’o, faito’o, and tukuto’o, respectively translated as marking the “beginning” through the “performing” to the “ending” of healing a process and an outcome (as well as quality and utility). Defects by way of puke sickness, and/or mahaki illness, are really defects in, on, and/or of the sino body—‘atamai mind and fakakaukau thinking (or the ‘uto brain), on the one hand, and ongo feeling and loto desire (or the fatu/mafu heart), on the other hand—all taking place in society, where they influence and are influenced by one another as plural and complex fakafelavai intersecting (or fakahoko connecting and fakamāvae separating) entities (see Māhina 2002: 303–308; also see Helu 1999b: 37–46; Malungahu 2019; Vaka 2014). Faito’o healing actively engages in the fakatatau mediation of the physical–bodily, psychological–emotional, and social–cultural tendencies and is transformed from a condition of felekeu/fepaki chaos to a state of maau/fenāpasi order. Depending on their fakatatau mediation, these may result in either being sai good²⁷ or kovi bad.

The problematic relationships between the two states of affairs—namely, process and outcome, on the one hand, and quality and utility, on the other hand—are generally conspicuous in the documentary film *The Healer and The Psychiatrist* by Mike Poltorak (2019), in which Tongan and Western ways of both ‘ilo knowing and ongo feeling through doing faito’o medicine and healing, are juxtaposed as hoa pairs/binaries. As such, we witness in this documentary film different levels of fakatatau mediation, within and across the Tongan and Western ways of ‘ilo knowing, ongo feeling, and doing faito’o medicine and healing. The former is generally based on both process and quality in opposition to the latter, which is mainly grounded in both outcome and utility. Both are fakamāvae separated, rather than being fakahoko connected as hoa pairs/binaries of distinct yet related states of affairs. The other level of fakatatau mediation necessarily requires thorough investigation, transformation, and communication in the relationships between the tufunga faito’o healer and the kau puke/mahaki patients on the one hand, and the psychiatrist and their kau puke/mahaki patients on the other hand, through the healer, healing and patient, and the psychiatrist, healing and patient, respectively. From a Tongan tāvāist philosophical view, faito’o healing marked by tofoto’o beginning and tukuto’o ending, is a tufunga faito’o material art of healing,²⁸ in which fakatatau mediation, actively but reflectively engages in the collective investigation

and communication of fakafelavai intersecting (or fakahoko connecting and fakamāvae separating) physical–bodily, psychological–emotional, and social–cultural entities, and involves their transformation from a condition of felekeu/fepaki chaos to a state of maau/fenāpasi order (see Bott 1972; Māhina 2003: 136–47).

Of huge interest are the essays of 'I. Futa Helu, namely, “Thinking of a psychotic” (1999b: 37–46), “Thinking in Tongan society” (1999e: 68–83), and “Towards a theory of awareness” (1999f: 100–103), and those of 'Okusitino Māhina (Hūfanga-He-Ako-Moe-Lotu), such as “Food me'akai, and body sino in traditional Tongan society: Their theoretical and practical implications for health policy” (1999c: 276–87), “'Atamai, fakakaukau, and vale: 'Mind,' 'thinking,' and 'mental illness'” (2002: 302–308), and “Psychoanalysis and Tongan poetry: Reflection of 'the song of flowers'” (2003b: 136–47), which were reflected upon from realist and tāvāist perspectives, respectively. Given the close affinity between realism and tāvāism, Helu and Māhina commonly focused on process and outcome, on the one hand, and quality and utility, on the other hand, critiquing them by way of distinction and relation. Helu (1999b: 37–46; 1999d: 56–60; 1999f: 100–103) critically examined psychosis and awareness as forms of fakakaukau thinking as a process of some utilitarian significance. Māhina (1999b: 276–87; also see 2002: 303–308) had a critical glance into the biochemical, molecular–biological fakafelavai intersection (or fakahoko connection and fakamāvae separation) over me'akai food and sino body, as well as those of 'atamai mind, fakakaukau thinking, and vale mental illness, including the investigative, transformative, and communicative relationships between psychoanalysis and Tongan ta'anga poetry (Māhina 2003: 136–47), both aesthetically and pragmatically.

The great works of Epeli Hau'ofa are of parallel interest, as in “Kisses in the Nederends” (1995), which is a work of fiction in the performance arts of both faiva fakaoli comedy and faiva fakamamahi tragedy. Not only was Hau'ofa a recognized anthropologist, theorist, and art and literary critic, he was also a notable novelist, poet, comedian, and tragedian, all of which are borne in his renowned scholarly writings (see Hau'ofa 1975, 1993, 2000, 2005), and creative artistic and literary works (see Hau'ofa 1993, 1995) across the fields. In “Kisses in the Nederends” (1995), Hau'ofa advances what we call an “organic view” of society, based on the sino body in which he argues a truly convincing case for the interdependency of the sino body parts. As such, they function together by way of their different sensibilities, abilities, and capacities in both their taha he kehekehe unity in diversity, and kehekehe he taha diversity in unity, for the overall betterment of the sino body as a whole²⁹ (see Potauaine and Māhina 2011; cf. Māhina, Ka'ili, and Ka'ili 2012: 37–55). Herein, the 'ulu head and 'usi arse are equally indispensable and interdependent as body parts in their various

functions, as are the governor and the garbage collector in society. Hau'ofa infuses both comic and tragic elements in this book, like most of his works, giving his creative and innovative subject matter of investigation the affects and effects of tatau symmetry, potupotutatau harmony, and mālie/faka'ofa'ofa beauty on the one hand, and māfana warmth, vela fieriness, and tauēlangi climatic elation on the other hand. The same is true of Hau'ofa's other work of fiction, "Tales of the Tikongs" (1983),³⁰ an artistic and literary critique of economic development as an imposing rather than mediating capitalist ideology. Like "Kisses in the Nederends" (1995), it is imbued with elements of both faiva fakaoli comedy and faiva fakamamahi tragedy.

Unlike the specific scholarly treatment of the Tongan sino body, 'ilo knowing (or knowledge), and ongo feeling—in the general context of the Tongan 'atamai mind and fakakaukau thinking in the 'uto brain on the one hand, and ongo feeling and loto desire in the fatu/mafu heart on the other hand, which are by their nature restrictive—the intellectual and cultural treatment of the Tongan faiva performance arts, notably faiva ta'anga poetry (and faiva hiva/fasi music), and faiva lea speech-giving/oratory, inclusive of faiva lea heliaki proverbial sayings are, in both academic and public terms in varying degrees, extensive in character. They include the works of Helu (1999c, 1999i, 2005), Kaeppler (1993, 2007), Lear (2018), Māhina (2005a, 2005c, 2007), Moyle (1987), Pond (1995), Taumoepeau (2011b: 132–39), and Wood-Ellem (2004). Like the academic treatment of the Tongan sino body, 'ilo knowing, and ongo feeling in their wider context, Tongan faiva ta'anga poetry, faiva hiva/fasi music, and faiva lea speech-giving/oratory (and faiva lea heliaki proverbial sayings) are treated mainly in terms of their function, rather than their distinction (i.e., "what art is" or art work) and function (i.e., "what art is for" or art use) in which the former precedes the latter, in that logical order of precedence (Anderson, Cullum, and Lycos 1982). It is in primarily treating the work of art that art use (as well as art history) can be made meaningful as indivisible but indispensable *hoa* pairs/binaries (Ka'ili 2017a: 62–71; Lear 2018). There have to be faiva ta'anga poetry, faiva hiva/fasi music, and faiva lea speech-giving/oratory (and faiva lea heliaki proverbial sayings), as works of art and literature before they can be used for human purposes.³¹

However, the intellectual and social treatment of Tongan performance arts, as in poetry, music, and oratory, tends to vary in terms of their commonalities and differences. The academic specifically focuses on the arts as a product, whereas the public as poets, musicologists, and orators strictly engage in their production as a creative process. In the case of faiva ta'anga poetry, faiva hiva/fasi music, and faiva lea speech-giving/oratory (and tufunga lea speech-making), the poets, musicians/composers, and orators bring into a common critical focus several diverse but unified elements—namely, 'atamai mind and

fakakaukau thinking in the 'uto brain on the one hand, and ongo feeling and loto desire in the fatu/mafu heart, on the other hand. They transform them as fakafelavai intersecting (or fakahoko connecting and fakamavae separating) tendencies through sustained tatau symmetry, potupotutatau harmony, and mālīe/faka'ofa'ofa beauty, from a condition of felekeu/fepaki chaos to a state of maau/fenāpasi order (see Ka'ili 2005: 83–114; 2009; 2017d; Māhina 2003: 136–47; 2005b: 168–83). Both the affects and the effects are ones of māfana warmth, vela fieriness, and tauēlangi climatic elation. The same diversified yet unified tendencies constitute the academic focus of the intellectual process, especially the manner in which the poets, musicians/composers, and orators delve with form, depth, length, and breadth into their subject matters of exploration in the creative process. Both the intellectual and the social focuses are concerned with the investigation, transformation, and communication of their topics, affecting and effecting their differing roles through 'ilo knowing and ongo feeling by combining mālīe/faka'ofa'ofa beauty/quality and 'aonga/ngāue utility/functionality in academic and aesthetic contexts (see Māhina 2004a).

Filosofī Tā-Vā 'oe 'Iai: Time-Space Philosophy of Reality

As a general time-space philosophy of reality, tāvāism³² is based on Tongan philosophical concepts and practices tā and vā, which are variously known across some parts of Moana Oceania as kā and wā, both meaning time and space³³ (see Ka'ili 2005, 2009, 2017b, 2017d; Māhina 2004b, 2008a, 2010, 2017a; Māhina, Dudding, and Māhina-Tuai 2010). Tāvāism, like realism as a general philosophy of reality, is fundamentally concerned with existence (see Anderson 1962, 2007; Anderson, Cullum, and Lycos 1982). That is, tāvāism, like realism, is a general philosophy of existence. Both tāvāism and realism lie in proximity as brands of philosophy of reality, where tā time and vā space, are considered the common vaka/hala medium/vessel/vehicle in which all things exist. Both Tāvāism and realism take a view that all things exist independently on their own terms in reality as in nature, mind, and society—as opposed to their being mind dependent, the hallmark of idealism. Both tāvāism and realism are fundamentally concerned not with the hows, wheres, whens, and whys but rather the whats of knowledge (knowing and feeling) of the common existence of all things in reality as in nature, mind, and society (see Ka'ili, Māhina, and Addo 2017: 1–7; Māhina 2008a: 67–96). There are different cultures (and histories and languages) but only one world, the single reality in which all things exist, which is epistemologically organized within and across cultures, in both tā time and vā space as ontological entities, as in the case of the sino body, 'atamai mind, and ongo feeling, and faiva ta'anga poetry, faiva hiva/fasi music, and faiva lea oratory.

Because of this philosophical fact, both *tāvāism* and realism argue a case that ‘ilo knowledge (and ongo feeling) is ‘ilo knowledge (and ongo feeling) of *tā* time and *vā* space, the common *vaka/hala* medium/vessel/vehicle of existence (Anderson 1962, 2007; Māhina 2008a: 67–96)—that is, ‘ilo knowledge (and ongo feeling) of reality, temporality–spatiality, or four-sided dimensionality. It follows that *tā* time and *vā* space, on the abstract level, like *fuo* form and *uho* content, on the concrete level, are indivisible in reality as in nature, mind, and society, which points to all things being four-dimensional, not three-dimensional. It also follows that in terms of “ways of being” and “ways of knowing,” ontological questions are primary over epistemological questions (see Ka‘ili, Māhina, and Addo 2017: 1–17, among others). To treat things, namely, space, as having only three dimensions is to treat them as “timeless” and/or “formless.” But things are in reality not timeless or formless; from the most minute to the immensely giant of things. How can they ever be arranged only by way of *mā‘olunga/loloto* height/depth, *loloa* length, and *maokupu/fālahi* breadth/width, as spatial entities away from the identities of *tā* time and *fuo* form as their “definers” on both the abstract and the concrete levels, in which both *vā* space and *uho* content are “composers” of *tā* time and *fuo* form?³⁴

Unequivocally, this is seen in philosophy generally and the treatment of academic subjects specifically within and across the spectrum of reality, in which things are both ‘ilo known by the brain and ongo felt by the *fatu/mafu* heart as body parts—by means of both *‘atamai* mind and *fakakaukau* thinking and ongo feeling and *loto* desire, respectively—as physical–bodily, psychological–emotional, and social–cultural entities. Notably, this is the case in the separation of *tā* time and *vā* space, on the abstract level and the *fuo* form and *uho* content of things on the concrete level. As a form of separatism, not to mention evolutionism as a form of both idealism and rationalism, it defies the fabric of existence, where both *tā* time and *vā* space on the one hand, and *fuo* form and *uho* content on the other hand, are inseparable albeit indispensable *hoa* pairs/binaries in ‘iai reality as in nature, mind, and society. In some ways, *tā* time (and *fuo* form), is forcibly separated from *vā* space (and *uho* content), which is, in turn, severed from *tā* time (and *fuo* form), except where both are in terms of their indivisibility and indispensability intersecting (or connecting and separating) *hoa* pairs/binaries of equal/same/similar and opposite/different/dissimilar energies, forces, or tendencies treated as coexistence, the purview of both *tāvāism* and realism (see Anderson 1962, 2007; Ka‘ili, Māhina, and Addo 2017: 1–17).

There are many general and specific ontological and epistemological tenets of the *Filosofi Tā-Vā ‘oe ‘Iai* Time-Space Philosophy of Reality, which include the following (see Ka‘ili 2005, 2009, 2017b; Māhina 2004b, 2008a, 2010, 2017a; Māhina, Dudding, and Māhina-Tuai 2010):

- Tā and vā time and space as ontological entities are the common vaka/hala³⁵ vessel/medium/vehicle in which all things exist in reality as in nature, mind, and society.
- Tā and vā time and space as epistemological entities are socially organized in different ways within and across cultures and languages.
- Tā and vā time and space are the abstract dimensions of fuo and uho form and content which are, in turn, the concrete manifestations of tā and vā time and space.
- As a corollary, tā and vā time and space, like fuo and uho form and content, are organized in plural, temporal–spatial, collectivistic, holistic, and circular ways.³⁶
- Tā and vā time and space, like fuo and uho form and content, are inseparable yet indispensable as both ontological and epistemological identities in one level of reality as in nature, mind, and society.
- Tā and vā time and space, like fuo and uho form and content, that is, 'iai reality, on both abstract and concrete levels, are four-dimensional, not three-dimensional.
- Reality or temporality–spatiality is four-dimensional rather than three-dimensional. Tā time has one dimension and vā space has three dimensions.
- Tā and vā time and space, like fuo and uho, form and content, are considered me'a matter. Me'a matter is considered ivi energy organized into me'a kula red matter and me'a 'uli black matter and/or by extension ivi kula red energy and ivi 'uli black energy (Potauaine and Māhina 2011; also see Māhina, Ka'ili, and Ka'ili 2012: 37–55).
- Tā time is definer of vā space, and vā space is composer of tā time on the abstract level. Fuo form is definer of uho form, and uho content is composer of fuo form on the concrete level (see Anderson 1962, 2007; Māhina 2017a: 133–53; Potauaine and Māhina 2011).
- As a corollary, tā time is verb or action led and vā space is noun or object based on the abstract level. Fuo form is a verb and uho content is a noun on the concrete level (see Ka'ili 2017a: 62–78).
- 'Ilo knowing/knowledge and ongo feeling are 'ilo knowing/knowledge and ongo feeling of tā time and vā space, on the abstract level, and fuo form and uho content, on the concrete level.
- 'Ilo knowing/knowledge and ongo feeling—as 'ilo knowing/knowledge and ongo feeling of tā time and vā space and of fuo form and uho content—are dialectically composed in fonua/kalatua culture, as a human receptacle, and communicated in tala/lea language, as a social vehicle, in both tā time and vā space (see Māhina 2008a: 67–96).
- Errors in fakakaukau thinking and loto desire are a problem of 'atamai mind and ongo feeling. They are not a problem of 'iai reality, but the

separation of mind from reality, temporality–spatiality, or four-sided dimensionality.

- All things in reality as in nature, mind, and society stand in eternal relations of exchange, giving rise to maau/fenāpasi order and/or felekeu/fepaki chaos.
- As a corollary, all things in reality as in nature, mind, and society exist in *hoa*—pairs/binaries of equal/same/similar and opposite/different/dissimilar forces, energies, or tendencies—as in *tā* time and *vā* space, *fuo* form and *uho* content, ‘*ilo* knowing/knowledge and *ongo* feeling, *tu’a* outside/external and *loto* inside/internal, and *fenāpasi*/*maau* order and *felekeu*/*fepaki* chaos, amid many others.
- As a corollary, both *maau/fenāpasi* order and *felekeu/fepaki* chaos are of the same logical status in that *maau/fenāpasi* order is a form of *felekeu/fepaki* chaos.
- As a corollary, *maau/fenāpasi* order occurs when two or more equal and opposite forces, energies, or tendencies meet, i.e., intersect (or connect and separate) at a common point—that is, *mata* eye and/or *ava* hole (Māhina 2017b: 133–53).
- As a corollary, a *mata* eye/point and/or *ava* hole/point is defined by equal and opposite *fakafelavai* intersecting (or *fakahoko* connecting and *fakamāvae* separating), forces, energies, or tendencies in the form of *mata* eye/point and/or *ava* hole/point (see Potauaine and Māhina 2011).
- As a corollary, a *mata* eye/point and/or *ava* hole/point is defined by the *fakafelavai* intersection (i.e., *fakahoko* connection and *fakamāvae* separation) of two or more *kohi* lines, a *kohi* line by a collection of *mata* eyes/points and/or *ava* holes/points, and *vā* space, as a summation of *kohi* lines (Māhina 2017b: 133–53).
- As a corollary, everywhere in reality as in nature, mind, and society is *fakafelavai* intersection, that is, *mata-ava* eye/point–hole/point. There is nothing beyond *fakahoko* connection, i.e., *mata* eyes/points and *fakamāvae* separation, i.e., *ava* holes/points (Potauaine 2010; see also Potauaine and Māhina 2011; Māhina 2017b: 133–53).
- As a corollary, the *mata* eye/point and/or *ava* hole/point, defined by *fakafelavai* intersection (i.e., *fakahoko* connection and *fakamāvae* separation) is where *ivi* energy, as *me’a* matter, is most dense and intense.

Both general and specific ontological and epistemological tenets of *tāvāism* (in parallel to realism) confirm the manner in which all things in their diversity in reality as in nature, mind, and society interlock and hang together in both perpetuity and unity. It all begins with the “ways of being” of reality, which are, in turn, acted upon by people in terms of their “ways of knowing” (and “ways of

feeling”) of one and the same existence in the wider context of tā time and vā space, on the abstract level, and fuo form and uho content, on the concrete level, as intersecting (or connecting and separating) hoa pairs/binaries (see Anderson 1962, 2007; Ka‘ili, Māhina, and Addo 2017; Māhina 2008a). These equal/same/similar and opposite/different/dissimilar hoa pairs/binaries are—in the same context as both disciplinary practices and human activities—fakatatau mediated through sustained tatau symmetry, potupotutatau harmony, and mālīe/faka‘ofo‘ofa beauty/quality of art, as internal qualities. The ‘aonga utility/functionality of art as an external attribute is made useful for human purposes (see Anderson, Cullum, and Lycos 1982; Māhina 2005b: 168–83). On both general and specific levels, however, these tāvāist ontological and epistemological tenets are manifest in the beauty/quality and utility/functionality associated with the performance arts for fakatatau mediation—by means of physiotherapy, psychotherapy, and sociotherapy of ‘atamai mind and fakakaukau thinking in the ‘uto brain, on the one hand, and ongo feeling and loto desire in the fatu/mafu heart, on the other hand—as hoa pairs/binaries of equal/same/similar and opposite/different/dissimilar entities. Both their intrinsic and extrinsic qualities, notably, poetry and oratory, are on their own aesthetic and pragmatic in character and therapeutic, hypnotic, or psychoanalytic in effects in general on the physical, psychological, and emotional levels and specifically on the anatomical, neurological, and cardiological levels (see Bott 1972; Māhina 2003; see also Dudding 2010; Feldman 1980, 1981).

Ta‘anga, Hiva, moe Haka: Poetry, Music, and Dance

Tongan arts are generally divided into three main genres, namely faiva performance, tufunga material, and nimamea‘a fine arts.³⁷ Faiva performance arts are tefito-he-loto-sino body-centered, and tufunga material arts and nimamea‘a fine arts are tefito-he-tu‘a-sino non-body-centered. Both faiva performance arts and tufunga material arts are largely led by tangata men, and nimamea‘a fine arts are mainly led by fefine women.³⁸ The performance arts of faiva ta‘anga poetry,³⁹ faiva hiva/fasi music, and faiva haka dance are distinct yet closely related. Faiva ta‘anga poetry is composed and then put to both faiva hiva/fasi music and faiva haka dance in that logical order of precedence (see Ferris-Leary 2014; Helu 2012; Kaeppler 1993; Lear 2018; Māhina 2011a; Moyle 1987; Pond 1995). The respective performance arts of faiva ta‘anga poetry, faiva hiva music, and faiva haka dance are principally concerned with the fakatatau mediation of ‘uhinga meanings,⁴⁰ hiva/fasi/nota tones/notes, and haka motions through sustained potupotutatau harmony to produce mālīe/faka‘ofo‘ofa beauty.⁴¹ The master artists of these three arts are collectively called punake⁴² of two types: punake kakato full punake and punake kapo partial punake.⁴³ The respective

master artists of each of the three arts are individually named pulotu,⁴⁴ as in pulotu fa'u poet for faiva ta'anga poetry, pulotu hiva/fasi musician/composer for faiva hiva/fasi music, and pulotu haka dancer/choreographer for faiva haka dance.

Despite the close affinity of faiva ta'anga poetry, faiva hiva/fasi music, and faiva haka dance, which relatively revolve around the sino body, our chief focus here is faiva ta'anga poetry and faiva hiva/fasi music. The main concerns of the three arts are respectively lea language/words, ongo sounds, and haka motions, and by extension, 'uhinga meanings, hiva/fasi/nota tones/notes, and haka movements. These are based "inside" and/or "onside" the body, where poetry, music, and dance, are, respectively, lau spoken, hiva sung (or ifi blown and/or tā beaten), and haka danced by relevant sino bodily parts. The lau reciting⁴⁵ of faiva ta'anga poetry, and hiva singing of faiva hiva music, are highly comparable to the extent that they can be both considered forms of hiva vocal music, mainly differentiated by their varying arrangements of sound in terms of frequency, intensity, and rhythm.

On the ontological level, faiva ta'anga poetry and faiva hiva vocal music, can only be "known" and "felt" as words, which are, respectively, lau spoken and hiva sung by the sino body. On the epistemological level, their human 'uhinga meanings are associated with knowledge composed in fonua/kalatua culture and communicated in tala/lea language. When faiva ta'anga poetry is composed and then put to both hiva/fasi music and haka dance, the latter two become vaka vehicles for the communication and reception of human 'uhinga meanings in the associated faiva ta'anga poetry.⁴⁶ The human 'uhinga meanings in faiva ta'anga poetry are known and felt in faiva hiva/fasi music at the level of sensibility by way of ongo feeling, ongo hearing, and ongo sound. This is facilitated by a sustained musical production of intersection and mediation according to the poem's thematic and discursive content, which is expressed in terms of tension and release and conflict and resolution, and its unification of the performers and spectators inside the time-space of the music, which is separate from the real passage of time-space outside.

The tefito-he-loto-sino body-centric and tefito-he-tu'a-sino non-body-centric distinction within and across the three arts is of immense interest, especially when the faiva performance arts are based in or inside and/or on or outside of the sino body⁴⁷ and both material and fine arts are conducted outside of the body.⁴⁸ Although all three arts are in relative positions to the body, their role in the creative process (and outcome) is more pronounced in faiva performance arts, than in tufunga material arts and nimamea'a fine arts. By way of both "process" and "outcome"—involving the production of tatau symmetry, potupotutatau harmony, and mālie/faka'ofa'ofa beauty/quality on the one hand, and māfana warmth, vela fieriness, and tauēlangi climatic elation on the other

hand,⁴⁹ i.e., utility/functionality—this is most evident in the tefito-he-loto-sino body-centrism underlining faiva performance arts, as in the case of faiva ta'anga poetry, faiva hiva/fasi music, and faiva haka dance. These aesthetic and pragmatic qualities and sensibilities variously affect the sino body as fakafelavai intersecting (or fakahoko connecting and fakamāvae separating) physical-material, psychological-emotional, and social-cultural tendencies in both their individuality and their totality (see 'A.N.M. Māhina 2004).⁵⁰

Sets of artistic (and literary) devices correspond to the spectrum of faiva performance arts, tufunga material arts, and nimamea'a fine arts, which are deployed in the fakatatau mediation of the fakafelavai intersections (or fakahoko connections and fakamāvae separations) of subject matters in the creative process. This involves their production through sustained tatau symmetry, potupotutatau harmony, and mālie/faka'ofa'ofa beauty. The outcome is succeeded by their use for the fulfillment of both the wants of people and the needs of society. In the case of faiva ta'anga poetry, faiva hiva/fasi music, and faiva haka dance, their respective devices are called heliaki metaphor/symbol/allegory (see Māhina 2009: 505–11),⁵¹ tu'akautā, and hola, kaiha'asi, or haka-funga-haka, respectively meaning “putting one meaning on another,” “putting one beat between beats,”⁵² and “putting one motion between motions.” In short, these involve the insertion of extra 'uhinga meanings between 'uhinga meanings, tā beats between tā beats, and haka motions between haka motions. Of special interest is the word tu'akautā,⁵³ which quite simply means “putting an extra beat outside two beats between them,” as well as the terms hola, kaiha'asi, or haka-funga-haka, which mean “escape,” “steal,” or “one motion on another.”⁵⁴

As a poetic device, the word heliaki can be generally defined as “symbolically saying” one thing but “really meaning” another,⁵⁵ as in the fakafelavai intersection (or fakahoko connection and fakamāvae separation), of la'ā sun as a heliaki metaphor/symbol/allegory for the actual occurrences of tu'i monarch and mafai power, in both faiva ta'anga poetry and faiva lea speech-giving (and tufunga lea speech-making)/oratory.⁵⁶ There are three types of heliaki: namely, heliaki fakafekauaki associative-metaphoric heliaki, heliaki fakafetongiaki qualitative-epiphoric heliaki (Māhina 2009: 505–11; also see Māhina 2004c; Māhina and Māhina-Tuai 2007), and heliaki fakafefonuaaki constitutive-metonymic heliaki⁵⁷ (T. O. Ka'ili, pers. comm., 2012). The first, namely, heliaki fakafekauaki associative-metaphoric heliaki, involves the exchange of events of social, historical, cultural, political, and economic significance, for example, Angahā and Makamaile as respective heliaki for Niuafou'ou and Kolofo'ou⁵⁸ (koha lines, 9 and 22 in 'Apsia and Mālū'ia Obeisance and Reverence). As for the second, heliaki fakafetongiaki qualitative-epiphoric heliaki, uses langakali flower and mate death, for 'ofa love (see Kavaliku 1961; 1977: 49–67; koha lines 1 and 2 in Kakala

‘o Tonga Tonga’s Sweet-Scented Flowers). The third, *heliaki fakafefonuaaki* constitutive-metonymic *heliaki* deploys *le’o* voice/sound, as a constitutive *heliaki* for beauty (kupu verse 1, koho line 1 in *Fafangu Siliva Silver Bell*, and kupu verse 1, koho line 2 in *Maisoa mei Saione Major, A Sound from Zion*) (Cf. Mataele 2010; also see ‘Apenitesi K: Appendix F).

From a *tāvāist* philosophical perspective, the concerns of art (and literature) are primarily with “what art is” or “work of art,” and secondarily with “what art does” or “use of art” and “what art means is” or “history of art,” in that logical order of precedence. Although the former are primarily concerned with the production of the internal qualities of art, namely, *tatau* symmetry, *potupotu-tatau* harmony, and *mālie/faka’ofo’ofa* beauty/quality as a “process,” the latter two are concerned with the external qualities of art involving the creation of the energy-like tendencies of *māfana* warmth, *vela* fieriness, *tauēlangi* climatic elation as an “outcome,” all taking place as divergent yet convergent entities by way of *fakafelavai* intersection (or *fakahoko* connection and *fakamāvae* separation) (cf. Potauaine and Māhina 2011; also see Māhina, Ka’ili, and Ka’ili 2012: 37–55). In Tongan *tāvāist* philosophical thinking and practice, however, the respective intrinsic and extrinsic qualities of beauty and utility of art are made to coexist in the creative (and transformative and communicative) process, as in the case of the respective *faiva* performance arts, *tufunga* material arts, and *nimamea’a* fine arts of *faiva hiva/fasi* music, *tufunga langafale* house-building, and *nimamea’a lālānga* mat-weaving, which are composed, built, and woven with beauty primarily for human use. Moreover, when it comes to the actual creative (and transformative and communicative) process, the axis between them changes, with beauty/quality taking the lead over utility/functionality, in view of the more *faka’ofo’ofa* (or *mālie*) beautiful, the more ‘aonga useful, and by the same token the more useful, the more beautiful.

By way of both process and outcome, both *mālie/faka’ofo’ofa* beauty/quality and ‘aonga/ngāue utility/functionality, as respective “loto internal” and “tu’a external” artistic qualities, equally affect the *sino* body, ‘ilo knowing, and *ongo* feeling as real entities, specifically in the wider context of the actual identities of ‘atamai mind and *fakakaukau* thinking in the ‘uto brain, on the one hand, and *ongo* feeling and *loto* desire in the *fatu/mafu* heart, on the other hand, all as *fakafelavai* intersecting (or *fakahoko* connecting and *fakamāvae* separating) tendencies. *Mālie/faka’ofo’ofa* beauty/quality is a function of both *tatau* symmetry and *potupotutatau* harmony. In turn, ‘aonga/ngāue utility/functionality as in the case of *māfana* warmth, *vela* fieriness, and *tauēlangi* climatic elation, is a function of *mālie/faka’ofo’ofa* beauty/quality (see Māhina-Tuai 2010: 26–29). As temporal-spatial, formal-substantial, and functional-practical states of affairs of some physical-bodily, psychological-emotional, and social-cultural importance, they collectively but specifically behave as forms of Tongan

physiotherapy, psychotherapy, and sociotherapy, which because of their investigative, transformative, and communicative character are therapeutic, hypnotic, or psychoanalytic in nature. In general, however, the impact by way of process and outcome linked to “beauty/quality” and “utility/functionality” as intrinsic and extrinsic qualities, respectively, applies to physiology, psychology, and psychiatry on one level and anatomy, neurology, and cardiology on another.

The impact of the respective *loto inside/onside/internal* and *tu'a outside/external* qualities by means of process and outcome on the one hand, and beauty/quality and utility/functionality on the other hand, is also evident in more generalized social and ceremonial contexts of immense aesthetic and pragmatic significance—such as *faikava kava-drinking* on the one hand, and *tauhivā* keeping sociospatial relations, and its inseparable although indispensable *hoa pair/binary* of *faifatongia* performing socioeconomic obligations, on the other hand. In this generalized social and ceremonial context, we witness several *faiva* performance arts in collective progress—namely, *faiva talanoa* storytelling, *faiva misi* dreaming, *faiva hiva* singing, and *faiva haka* dancing, in the middle of *faikava kava-drinking*—as a multiplicity of *faiva* performance arts. The performance art of *faiva talanoa* storytelling, is constitutive of such genres as *faiva fakaoli* comedy and *faiva fakamamahi* tragedy, as well as the recounting of oral history as imaginative stories of both fact and fiction (see Hau'ofa 1983, 1993; see also Poltorak 2011). Of special interest are both *faiva fakaoli* comedy and *faiva fakamamahi* tragedy. The former is concerned with the mediation of *ngalipoto* normality and *ngalivale* absurdity with *kata* laughter, as the outcome. The latter has to do with the mediation of *anga'itangata* sociality and *anga'imanu* animality, the outcome of which is *fakamā* shame. Both *kata* laughter and *fakamā* shame as equal but opposite *hoa* pairs/binaries, are a recognition and a celebration of the realization of the commission of an error by way of both 'ilo knowing and ongo feeling (see Māhina 2005c: 31–54; 2011a: 140–66).

In Tonga, there are general impressions of both process (i.e., qualities of art) and outcome (i.e., utilities of art) of all *faiva* performance, *tufunga* material, and *nimamea'a* fine arts, as *mālie/faka'ofa'ofa* beautiful and 'aonga/ngāue useful, in association with the respective *loto inside/intrinsic* and *tu'a outside/extrinsic* qualities within and across the gamut of all *faiva* performance, *tufunga* material, and *nimamea'a* fine arts. Such general impressions recognize both their specific and their general bearings on what people *ilo* know, *faka-kaukau* think, *ongo* feel, and *loto* desire—that is, *fai* do, such as the inherent *tatau* symmetry, *potupotutatau* harmony, and *mālie/faka'ofa'ofa* beauty/quality, and their collective outcomes or 'aonga/ngāue utility/functionality in bringing them together in the noble spirit of “unity in diversity and, in turn, diversity in unity, including both their medicinal and healing power” as common forms of physiotherapy, psychotherapy, and sociotherapy with therapeutic, hypnotic or

psychoanalytic effects (see Bott 1972; Māhina 2003: 136–37; also see Māhina 2005c: 31–54; 2011a: 140–66). This is often seen in grand social ouau ceremonies and katoanga celebrations of national significance, where such specific faiva performance arts of faiva ta'anga poetry, faiva hiva/fasi music, and faiva haka dance are carried out in the broader context of the faiva performance arts of both tauhivā keeping sociospatial relationships and faifatongia performing socioeconomic obligations as inseparable yet indispensable hoa pairs/binaries. The respective faifatongia socioeconomic obligations, of people are both standardized and revised in keeping their vā sociospatial relations, through sustained tatau symmetry, potupotutatau harmony, and mālie/faka'ofa'ofa beauty/quality. The same is true of faikava kava drinking. People are commonly albeit differently engaged in creative, transformative, and communicative ways, not only through kava-drinking as a narcotic beverage but also through faiva talanoa storytelling, especially in the form of misi dreaming, hiva singing, and haka dancing, as an “opiate,” functioning as a type of collective yet individual faito'ō healing of the sino body, 'atamai mind, and loto heart—as well as the society, history, and culture in which they exist, operate, and live (i.e., utility/functionality).

Ngaahi Hiva Kakala⁵⁹ Love Songs⁶⁰

Liliulea 'Ingilisi 'e Hūfanga-He-Ako-Moe-Lotu, 'Ōkusitino Māhina, and Mele Ha'amoā 'Alatini English Translation by Hūfanga-He-Ako-Moe-Lotu, 'Ōkusitino Māhina, and Mele Ha'amoā 'Alatini

The performance arts of faiva ta'anga poetry include ta'anga hiva fetau poetry of rivalry, ta'anga hiva kakala poetry of “sweet-scented flowers,” ta'anga hiva fakaoli poetry of funny things/comedy, ta'anga fakamamahi poetry of sad things/tragedy, ta'anga hiva tengihia poetry of mourning (of death), and ta'anga hiva viki poetry of praise.⁶¹ The faiva ta'anga hiva kakala is variously known as ta'anga hiva 'ofa poetry of love, hiva tango poetry of courting,⁶² or ta'anga hiva 'eva poetry of wooing⁶³ (see Kavaliku 1961, 1977; Feldman 1980: 101–103; 1981: 143–50). The word tango, which is the old word for 'eva, both meaning courting, is used in a legend about one of the famous love stories in old Tonga involving the courting of Hina by Sinilau, as witnessed in her fakatangi chant,⁶⁴ to her parents Puko and Puko asking for permission: 'E Puko mo Puko, Dear Puko and Puko / Koe fononga 'oku 'i lalo, There is a visitor at home / Ko Sinilau mo 'ene tango / Sinilau who is courting me / Pe teu 'alu au kema o, Let me go with him. There are also ta'anga hiva lakalaka poetry of lakalaka, ta'anga hiva ma'ulu'ulu poetry of ma'ulu'ulu, and ta'anga hiva tau'olunga poetry of tau'olunga, amid others.

The former types are subject matters examined within and across the spectrum of reality as in nature, mind, and society generally. The latter kinds are informed by faiva ta'anga poetry, faiva hiva/fasi music, and faiva haka dance, specifically. The latter kinds of faiva ta'anga poetry point to the closer relationships among the three, where faiva ta'anga poetry is composed and put to both faiva hiva/fasi music and faiva haka dance. Herein, the respective vaka/hala mediums/vessels/vehicles of faiva ta'anga poetry, faiva hiva/fasi music, and faiva haka dance are concerned, respectively, with 'uhinga human meanings, hiva/fasi/nota tones/notes, and haka movements as fakafelavai intersecting (or fakahoko connecting and fakamāvae separating), semantic, sonic, and kinetic tendencies. These are fakatatau mediated within and across through sustained tatau symmetry, potupotutatau harmony, and mālie/faka'ofa beauty/quality, transforming them as temporal-spatial and formal-substantial (as well as functional-practical) identities from a situation of felekeu/fepaki chaos to a condition of maau/fenāpasi order. The 'uhinga human meanings are concerned with faiva ta'anga poetry, which is a form of tala/lea language. The ongo physical sounds and the haka bodily motions are associated with faiva hiva/fasi music and faiva haka dance, respectively. Faiva ta'anga poetry, faiva hiva/fasi music, and faiva haka dance are commonly concerned with the intensification of time and reconstitution of space, involving the respective fakatatau mediation of fakafelavai intersecting (or fakahoko connecting and fakamāvae separating) 'uhinga human meanings, hiva/fasi/nota tones/notes, and haka movements through sustained tatau symmetry, potupotutatau harmony, and mālie/faka'ofa beauty/quality. Whereas the former can be understood on the level of 'uhinga human meanings, the latter two can be appreciated on the levels of hiva/fasi/nota tones/notes and haka movements, respectively. In that respect, both the affects and the effects are therapeutic, hypnotic, and psychoanalytic in modus operandi (i.e., utilitarian/functional).

The poetry of ta'anga hiva kakala "sweet-scented flowers," is used as a heliaki metaphor/symbol for both 'ofa love and hoihoifua beauty, hence ta'anga hiva 'ofa poetry of love. These are linked to the performance arts of faiva tango courting and/or faiva 'eva wooing. The performance art of faiva tango courting and/or faiva 'eva wooing is principally concerned with 'ofa love informed by both loto inside/internal and tu'a outside/external hoihoifua beauty. It engages in their fakatatau mediation as fakafelavai intersecting (or fakahoko connecting and fakamāvae separating) physical-bodily, psychological-emotional, and social-cultural entities, transforming them as inseparable but indispensable hoa pairs/binaries through sustained tatau symmetry, potupotutatau harmony, and mālie/faka'ofa beauty/quality, from a situation of felekeu/fepaki chaos to a state of maau/fenāpasi order (see Kavaliku 1961, 1977). Besides hoihoifua beauty for women, talavou beauty is for men, both meaning physical-bodily,

psychological–emotional, and social–cultural beauty that is *loto* inside/internal and *tu'a* outside/external. However, both the *mālie* aesthetically pleasing and *faka'ofa'ofa* lovingly pleasing sensibilities are applied in the performance, material, and fine arts, with *mālie* largely used for *faiva* performance arts, and *faka'ofa'ofa* for *tufunga* material arts and *nimamea'a* fine arts.

The Tongan concept and practice of 'ofa love is arranged in different ways across the total gamut of reality as in nature, mind/heart, and society as *hoa* pairings/binaries of *fakafelavai* intersecting (or *fakahoko* connecting and *fakamāvae* separating) entities (see Kavaliku 1961; 1977: 49–67). Apart from 'ofa love in the union of two people who are deeply in love, there are other varieties of 'ofa love that too go in *hoa* pairs/binaries, such as in the mutual 'ofa love between a *fa'ē* mother and her *tama* child—namely, *fa'ē* 'ofa loving mother and *tama* 'ofa loving child—and the 'ofa love between people through *tauhivā* keeping their sociospatial relations and *faifatongia* performing their socioeconomic obligations (see Ka'ili 2005: 83–114, 2009; 2017a: 62–71; 2017b). Following, 'ofa love can be generally defined as mutually symbiotic, inclusive, multiple movements of things between people, particularly from “self” toward the “other,” who equally enacts and transacts things relatively from self in the direction of the other (see Kavaliku 1961; 1977: 49–67). The orientation of self toward others is called *siokitu'a*, and to be self-centered is known as *siokita* selfish. In *hiva kakala* love songs especially, 'ofa love, is metaphorically made to equal mate death; where a poet wants to mate die, he/she is really in 'ofa love. This is a case of 'ofa *mo'oni* factual/true love and mate *fakapunake* metaphorical/ceremonial death (see Kavaliku 1961, 1977; cf. Kaho 1988), creatively arbitrated through sustained *tatau* symmetry, *potupotu-tatau* harmony, and *mālie/faka'ofa'ofa* beauty/quality in the productive process.

By dealing with the subject matter of 'ofa love, poets of *hiva kakala* love songs juggle a plurality of *fakafelavai* intersecting (or *fakahoko* connecting and *fakamāvae* separating) tendencies—namely, *'atamai* mind and *fakakaukau* thinking in the *'uto* brain on the one hand, and *ongo* feeling and *loto* desire in the *fatu/mafu* heart on the other hand—by means of various relevant performance arts, notably, *faiva fakaoli* comedy, *faiva fakamamahi* tragedy, *faiva fananga* myths, and *faiva misi* dreams. In varying degrees, poets have at their disposal the use of such performance arts as *faiva faifolau* voyaging, *faiva heulupe* pigeon snaring, *faiva lafo lafo*-disc throwing, *faiva lea* speech giving/oratory, and *faiva lea heliaki* proverbial sayings, as well as such material arts as *tufunga lea* speech-making (see Māhina 2004c; 2011a: 140–66; Māhina and Māhina-Tuai 2007), *tufunga fo'uvaka* boatbuilding, and *tufunga langafale* house-building (see all five *hiva kakala* love songs 1–5). Quite apart from *faiva fakaoli* comedy and *faiva fakamamahi* tragedy, reflected upon earlier, there exists great interest in *faiva fananga* myths (see Helu 1999h, 1999i; Māhina 1990, 1993, 1999a; Māhina and 'Alatini 2007) and *faiva misi* dreams in the context of hypnotism. As both a process and

an outcome, hypnotism is considered to be a form of psychoanalysis, aesthetically and pragmatically (see Bott 1972; Māhina 2005c: 31–54; 2011a: 140–66).

As such, hypnotism generally begins with a fananga myth and ends with a misi dream. In the words of the eminent psychologist Carl Jung, fananga myth is a misi fakatokolahi public dream, and misi dream is a fananga fakatokotaha private myth, thereby enacting a plural, holistic, and circular movement of things between the two worlds of “pure” possibilities, having no cause and effect and no logical consequence (see Māhina 2005c: 31–54; cf. Hau'ofa 1983). On another level, misi dreams chiefly involve a multidirectional, multidimensional movement of real things between the 'ilo'anga knowers and ongo'anga feelers, or “waking” and “sleeping” selves. The external senses, merely as matapa doorways in the conscious waking world are closed on the tu'a outside world. The loto inside/internal, “knowing, knower” and “feeling, feeler” entities of 'atamai mind and fakakaukau thinking on the one hand, and ongo feeling and loto desire on the other hand, in the subconscious mohe sleeping world are opened for both the 'uto brain and the fatu/mafu heart as sino body parts to actively engage in conversation (see Bott 1972; Māhina 2003: 136–47; 2005a: 136–47). This entails a “dialogue” between 'atamai mind and fakakaukau thinking on the one hand, and ongo feeling and loto desire on the other hand, where the physical–bodily, psychological–emotional, and social–cultural identities are permanently fakatatau negotiated through sustained tatau symmetry, potupotutatau harmony, and mālie/faka'ofa'ofa beauty/quality, as a movement from a condition of felekeu/fepaki chaos to a situation of maau/fenāpasi order.

However, fananga myth takes place in the conscious world of 'ā'a waking, in contrast to misi dream as its hoa pair/binary, taking place in the subconscious world of mohe sleeping. The exception is in the world of fananga myths, where actual things are transcended metaphorically from the world of the “real” to the world of the “ideal,” variously informed by hopeful and wishful thinking. There is then a recognized closeness among the three performance arts of faiva fananga myths, faiva misi dream, and faiva ta'anga poetry, that is most evident in the 'ofa love songs that will be critically examined here. They strictly employ the artistic and literary device of heliaki metaphor/symbol, defined as “really saying” one thing but “metaphorically meaning” another (see Ferris-Leary 2014; Kaeppler 2007; Lear 2018; Māhina 2009: 505–11; 2011a; Moyle 1987; among others). This affords us the formulation of a general tāvāist philosophy of the study of myths, dreams, and poetry. Accordingly, such a general tāvāist philosophy involves critically making a sharp distinction between the precedence and the transcendence in fananga myths, the conscious and the subconscious in misi dreams, and the actual and the metaphorical in faiva ta'anga poetry (see Māhina 2005c: 31–54; 2011a: 140–66). The same general tāvāist philosophy is extended to the study of oral history, in which myths are largely featured and as

“metaphorical and historical languages” are sharply differentiated in the event by means of translation.

Inevitably, there is a requirement for a liliulea translation of the following five Tongan hiva kakala love songs (see Ngaahi Hiva Kakala, Love Songs, 1–5), including the two songs of hiva viki and fetau praise and rivalry, and hiva faifolau voyaging (see Apenitesi ‘I: Appendix E), into English. This involves the changing of the axis from a condition of fakapulou imposition to a state fakatatau mediation, although there is no perfection but only approximation in the translation process. From a tāvāist philosophical view, all cultures and languages, like tā time and vā space, are socially organized in different ways in tā time and vā space, where ‘ilo knowledge of one and the same reality is dialectically composed in fonua/kalatua culture as a human receptacle and historically communicated in tala/lea language as a social vehicle. By the same token, ‘ilo knowledge, fonua/kalatua culture, and tala/lea language, like tā time and vā space, are inseparable yet indispensable in reality as in nature, mind, and society. It simply means that translation is not confined to tala/lea language, but rather extends to fonua/kalatua culture and, more importantly, ‘ilo knowledge. Respectively composed and communicated therein in their individuality and totality. A general tāvāist philosophy of liliulea translation can thus be formulated that is concerned with the mediation of the intersecting (or connecting and separating) temporal–formal, spatial–substantial, and functional–practical tendencies within and across ‘ilo knowledges, fonua/kalatua cultures, and tala/lea languages through sustained tatau symmetry, potupotutatau harmony, and mālie/faka’ofo’ofa beauty, as a motion from a condition of felekeu/fepaki chaos to a state of maau/fenāpasi order.

The following tāvāist analyses of seven hiva kakala love songs, hiva viki mo fetau praise and rivalry songs, and hiva faifolau voyaging songs apply to their specific performances by Afokoula of ‘Atenisi University and the Fofō’anga Saute Southside Branch. Recordings of these performances are accessible to readers as a Soundcloud playlist, accessible through <https://soundcloud.com/ta-va-philosophy/sets/sino-ilo-and-ongo/s-xGG5m5grrvA>.

‘Apsia mo Mālū’ia Obeisance and Reverence

*Fakafatu/Fakafa’u ‘ē Kuini Sālote Poetry Composed by Queen Sālote
Fakahiva/Fakafasi mo Fakasino/Fakahaka ‘ē Vili Pusiaki Music and
Dance Composed by Vili Pusiaki*

This multiple kupu verse, 42-kohi line, ta’anga hiva kakala love song by Queen Sālote (see Hixon 2000; Wood-Ellem 1999, 2004; also see Māhina 1992) portrays an ideal maiden fit for a royal union, using physical–bodily,

psychological–emotional, and social–cultural prescriptions. Throughout the ta'anga poem, the lupe pigeon and kie fine mat are employed as fitting heliaki symbolic metaphors for the maiden of noble birth and the imagined union, respectively. Queen Sālote begins with a salutation in obeisance to and in reverence of the chiefly clans and high chiefs in presence (kohi lines 1–4). She continues by paying homage to the kie fine mat, asking that she take refuge in the la'ā sun, for permission to indulge in her speech (kohi lines 5–8). Queen Sālote, by way of landscape movement, starts recounting the maiden's royal genealogies (kohi lines 9–14), reiterating her befitting qualifications awaiting her equal for the grand occasion (kohi lines 15–18 and 29–40). A couple of pigeon-snaring mounds are found, one at the village of Kanokuolu in Hihifo and the other at the village of Kolofō'ou in Nuku'alofa in the vicinity of Sia-ko-Veiongo in the village of Kolomotu'a, where the pigeon could hover and alight (kohi lines 19–22). By perching on the latter, the pigeon snarer by succeeding busily proceeds with business. The pigeon snarer, snared pigeon, and pigeon snaring are connected yet separated entities (and activities) commonly enter a union in great celebration (kohi lines 23–40). The ta'anga hiva kakala love song ends in a high note of immense jubilation (kohi lines 41–42), and we realize that this ideal maiden is Queen Sālote.

Vili Pusiaki cleverly employs several Tongan and European music devices to produce tatau symmetry, potpotutatau harmony, and mālie beauty/quality as internal qualities, which give rise to māfana warmth, vela fire, and tauēlangi climatic elation, as external qualities (i.e., utility/functionality). The music corresponding to kohi lines 1–4 is repeated in kohi lines 5–8. The following kohi lines 9–10 expand on this material, and then are repeated in kohi lines 11–12 and 13–14. In kohi line 15, the kī key is lowered from the European F# major to F major.⁶⁵ This is accompanied by a decrease in tempo and fakahoko connected/legato notes. By contrast, kohi lines 17–18 feature an increase in tempo and fakamāvae separated/staccato notes. In kohi line 19, a melodic ascendance of half tones⁶⁶ (viz., F–F#–G) in the fasi leading vocal part marks a building toward climax as there is another kī key change (D major), and influx of quicker rhythms. Responsory and fakahēhē⁶⁷ are used throughout the piece, in similar yet contrasting ways; in kohi lines 19–22 they reach their respective rates of intensity. As the music continues to build, there is an unexpected change in kohi line 23; the expected point of climatic resolution in the following line is prolonged over a long, five-line phrase, thereby allowing the intensity to build to an even higher level. Then, when the climax is finally reached in kohi lines 28–29, it is sustained until kohi line 35. This simple yet complex interplay is facilitated by the repetition of earlier music material and preestablished musical points of resolution. The original kī key (F# major) returns in kohi line 36, which starts in a le'ō si'i soft sound/volume, thereby allowing a build in material over six kohi

lines (repeated), toward the final and ultimate climax in kōhi lines 41–42, sung by all voices in a le'ō lahi loud sound/volume.

1. 'Oku te hiva ni moe 'apasia	1. I sing with obeisance
Ta'ahine 'oku te malū'ia	Oh gracious maiden I'm in reverence
Koe'uhi ⁶⁸ koe ngaahi ha'a	Of the chiefly clans
Moe hou'eiki 'oku me'a	And the high chiefs in attendance
5. 'Ihe teu keu tapafua	5. As I'm prepared to speak
'Isa 'ae kie faihingoa	Alas dearest chiefly fine mat
Kou ⁶⁹ hūfanga au he la' ⁷⁰	I take refuge in the sun
Ke fakangofua mo faka'atā	To allow and grant me pass
Ne ⁷¹ lālanga 'ihe funga Angahā ⁷²	It was woven at beloved Angahā
10. Faka'osi kihe Futu-Ko-Vuna ⁷³	10. And completed at Futu-Ko-Vuna
'O ⁷⁴ folahi 'ihe Langitu'oua ⁷⁵	Then unroll at the Langitu'oua
Laumata ⁷⁶ 'ae Kauhala'uta ⁷⁷	The Laumata of Kauhala'uta
Na'é tuku kihe kau Falefā ⁷⁸	Presented to the Falefā
He fua 'a Sioeli Pangia ⁷⁹	The treasure of Sioeli Pangia
15. Ko si'i kie ⁸⁰ ni te'eki folahi	15. This fine mat is yet to be rolled out
Kei lepatali faki 'o tatali	In safe storage and in waiting
Ha siamelie ⁸¹ keu heu ai	For a good mound for snaring
Si'a fo'i kula ⁸² ke teunga'aki	A fine bead for decoration
'Oku ou 'ilo 'ae siamelie	I do know of a good mound
20. 'Oku tu'u 'ihe Matahangale ⁸³	20. That stands at the Matahangale
'Oku kapapuna ai e lupe ⁸⁴	There the pigeon is hovering
'O tu'ula 'ihe Makamaile ⁸⁵	Alighting at Makamaile
Afe mai lupe he ko au ē	Turn dear pigeon I'm here
'O tu'ula he 'eku 'ofa loto	Alight on my inner love
25. Pea kou to'o mai ho sino	25. I bring forth your body in whole
'O sila'i hoku loto 'i loto	And seal it in my heart of hearts
'Ou ⁸⁶ fakama'u ki hoku selo ⁸⁷	And fix it unto my self
Ko si'oto hēvani ⁸⁸ 'i lalo ⁸⁹	You're my heaven down under
Manuma'a ⁹⁰ 'oe funga Vailahi ⁹¹	White bird of beautiful Vailahi
30. Na'é puna fakatuputupulangi	30. It flew high over and above the sky
Koe fai si'ene siutakai	Encircling and frenzied in outer space
He vaha'a 'o langi ⁹² mo mamani	Between the sky above and earth below
Koe kumi ha mo'unga ⁹³ 'oku 'asi	In search of a mountain peak
Kene puna atu 'o tu'ula ai	Upon which to hover and then alight
35. Pea lea e fetu'u 'esiafi	35. And so speaks the shooting star
Ko si'ene tala mo fakapoto	To announce and tell with wisdom
Ne tu'uhifo 'o fakaongo	Standing fast and sounding aloud
Pea talamai keu fakafanongo	Telling me to listen in earnest

Sifi lupe ni si'ene olo	Beloved pigeon flatters its wings
40. 'O tu'ula he Sia-Ko-Veiongo ⁹⁴	40. Perching on Sia-Ko-Veiongo
Leveleva e malanga kae tau	I've spoken my verse, let it be
Tofa ⁹⁵ koe kau foki au	Remain as you are, for I must return

Kakala 'o Tonga: Tonga's Sweet-Scented Flowers

Fakafatu/Fakafa'u, Fakasino/Fakahaka, and Fakasino/Fakahaka 'e Sioape Alo Kaho Poetry, Music, and Dance by Sioape Alo Kaho

This 4-kohi line 2-kupu verse and 4-kohi line tau chorus is a ta'anga hiva haka kakala sung and danced poetry composed by master poet Sioape Alo Kaho for Queen Takipō, as her parting gift of a lovely garland made from carefully selected sweet-scented flowers of Tonga to her husband and lover King Tupou II upon his untimely passing (see Kaho 1988; cf. Velt 2000). This most beautiful composition justly reminds us of the in-depth Tongan concept and praxis of fonua, defined by a plural, holistic, and cyclical human-environment movement of people as an eternal process and exchange from fa'ele birth through mo'ui life to mate death and temporally and spatially marked by the taungafanau mother's placenta and valevale fetus as the first fonua, kakai people and 'atakai environment in the second fonua, and mate death and the kau mate dead as the third fonua.

In kupu verse 1, the poet talks about some of the selected kingly flowers of Tonga for gifting (kohi lines 1–4). In kupu verse 2, she talks about the degree of immeasurability and incomprehensibility of undying love that weakens the stricken body and mind, prolonged by the slowness of death (kohi lines 1–4). Despite it all, in the tau chorus, the sufferer of 'ofa love, chooses to love King Tupou II beyond death, even though death would be better than such misery (kupu lines 1–4). The kupu verses are accompanied by the same musical material, which features only slight changes in the tau chorus. This not only organizes the composition into a unified form but also helps to communicate the poet's unrelenting suffering, which even in her defiance is inescapable.

1. Kakala ⁹⁶ 'o Tonga teu luva atu	1. Sweet-scented flowers of Tonga I yield to you
Kulukona langakali heilala ngangatu ⁹⁷	Fragrant kulukona, langakali, and heilala
Motelolo moe pua teu toe 'oatu	And motelolo and pua too, I shall add
Ko si'o kakala 'o ka ke folau ⁹⁸	As your sweet-smelling garland for voyaging
2. 'Ikai 'aupito teu 'ilo 'e au	2. Very little do I really know

‘Oku langa pehē ‘ae ‘ofa manatu	That memories of love do so ache
Vaivai ‘ae sino moe ‘atamai	Weakening both body and mind
Koe mate tene lava ke toe tatali	That even death can wait
Tau: Teu ‘ofa atu teu ‘ofa pē	Chorus: I love you aye I really do
Teu ‘ofa ke a’u kihe mate	I love you ‘til death do us part
‘E lelei ‘eku mate ‘aku he lose	Dying for the rose, a greater good
He ‘ete mo’ui mamahi pehē	Than living a life of misery

Angi ē Matangi Fakasaute: Blow Ye the Southerly Wind

*Fakafatu/Fakafa’u and Fakahiva/Fakafasi ‘ehe Punake Ta’ē’iloa Poetry
and Music Composed by an Anonymous Poet*

This 4-kohi line, 2-kupu verse, and 4-kohi line tau chorus ta‘anga hiva kakala love song, was composed and put to both music and dance by an anonymous master poet. Again, we witness a situation in which the poet brings the diverse physical–bodily, psychological–emotional, and social–cultural elements as a multiplicity of intersecting (or connecting and separating) *hoa* pairs/binaries into a unified whole. The poet uses the lovely, cool-blowing *matangi tonga* south wind and beautiful *kakala* sweet-scented flowers as *healiaki* symbolic metaphors for their jealously guarded inner ‘ofa love for their beloved sweetheart.

As subject matter of artistic and literary exploration, he/she in *kupu* verse 1 talks about how his/her mind was thrown into disarray by the fragrant flowers, brought by the wind blowing from the south (*kohi* lines 1–4). In *kupu* verse 2, the poet freely counts the fragrant flowers as divine blessings, treating them as his/her beloved garland of blood-red, sweet-scented *papai*, *pandanus* fruits, which exhibits as a lightning thunder, the equal in status and rank of a BA degree holder (*kohi* lines 1–4). In the tau chorus, he/she treats himself/herself being encircled by ‘ofa love (see Kavaliku 1961, 1977), symbolized by sweet-smelling flowers from among which he/she picks and chooses his/her most beloved *kakala* flower, to proudly wear on his/her leisurely walk along the royal tomb *Paepae-‘o-Tele‘a* at *Lapaha* in *Mu‘a* (*kohi* lines 1–4).

By starting with the repetition of words by the lowest voice as a form of *lalau/laulau*⁹⁹ and ending with two higher, descending *hiva/fasi/nota* tones/notes in *kohi* lines 1–3, and one long *hiva/fasi/nota* tone/note in *kohi* line 4, these two music devices form a *hoa* pair/binary that unifies the *kupu* verses in perfect balance. Furthermore, the latter device cleverly corresponds with the poetic syllables “e” and “i” in *kupu* verses 1 and 2, respectively. Though the *lalau/laulau* spoken/chanted recitation continues, by contrast, the tau chorus is slower

in tempo and louder in le'ō sound/volume. The slower pace is reinforced by the slight lengthening of note values, cleverly employed by the composer for a greater depth of both 'ilo knowing and ongo feeling. In a similar way to the kupu verses, the emotive feature of the tau chorus is found in the pitch and timbre of the higher hiva/fasi/nota tones/notes. Finally, by moving from si'i soft to lahi loud in the closing tau chorus, the performers cleverly bring the piece to a climatic end.

1. Angi ē matangi mei he fakasaute ¹⁰⁰	1. As southerly wind blows
'O falala he 'atamai ni pea u vale ¹⁰¹	On my mind and confusing me
Fisi e talia moto 'oe siale	Blossoming buds of talia and siale
Fiusa'ati ko si'oto napa'alilo ē	And fiosa'ati my guarded inner love
2. Neu lau 'e au ko si'oto hevani ¹⁰²	2. I count my heavenly blessings
Ho sino na ko si'oto tuingapapai	Your lovely body as my papai garland
Ne fatulisi pe au fua takai	A lightning thunder, I do measure
BA pē koe 'i hota kuonga ni	BA is your equal in this age
Tau: Toli mo fili si'ao mamana	Chorus: Pick and choose your favorite
'The siakale 'oe 'ofa	In the gracious circle of love
Fisi ē fiula moe langakali	Buds of fiula and langakali flowers
'A'eva he Paepae-o-Tele'a ¹⁰³	And take a stroll at Paepae-o-Tele'a

Fafangu Siliva Silver Bell

*Fakafatu/Fakafa'u 'e Kuini Sālote Poetry Composed by Queen Sālote
Fakahiva/Fakafasi mo Fakasino/Fakahaka 'e Lavaka Kefu Music and
Dance Composed by Lavaka Kefu*

This 4-kohi line, 3-kupu verse, and 4-kohi line tau chorus ta'anga hiva kakala love song by Queen Salote depicts 'ofa love as a noble human sentiment, affectively yet effectively using the most beautiful sweet-singing fuiva bird as a heliaki metaphor/symbol for her 'ofa'anga lover of whom she is an adorer. In kupu verse 1, she begins with the voice of the fuiva bird's singing. It takes off into outer space, eerily but romantically lit by the sliver moonlight as it echoes like the sound of a bell ringing (kohi lines 1–4). It, in kupu verse 2, becomes apparent that it is surely her beloved fuiva that whistles in the front yard of her house, where it joyfully plays in the garden of roses, budding as her jealously guarded 'ofa love (kohi lines 1–4) (see Kavaliku 1961, 1977). In kupu verse 3, she admires how the fuiva flew with perfect proportion, hitting a golden chord and upon ascending giving half a note of the minor key as a delicious food

for both ‘atamai mind and fatu/mafu heart (kohi lines 1–4). In the tau chorus, the poet politely urges the fuiva to speak to her and let her hear so that she unveils the door of feelings, locked by a clever poet only and opened from inside the heart (kohi lines 1–4). Things build up in kupu verses 1–3 by means of fakatatau mediation of fakafelavai intersecting (or fakahoko connecting and fakamāvae separating) physical–bodily, psychological–emotional, and social–cultural *hoa* pairs/binaries of equal and opposite tendencies, in the productive process. The tau chorus peaks, culminating in being therapeutic, hypnotic, and psychoanalytic in both affects and effects.

The hiva/fasi music begins in a slow tempo and le’o si’i soft sound/volume. The notes are long and fakahoko connected/legato. The fasi melody of each kupu verse based on an arch-shaped melodic kupesi motif,¹⁰⁴ expands to include two additional higher notes in kohi line 3, thereby producing a moment of tension that is resolved again in kohi line 4. In kupu verse 2, the immediate repetition of music material from kupu verse 1 is masked by fakahēhē in the higher voice parts (kohi lines 2 and 3). The tau chorus features different tempo, rhythmic, and structural arrangements of the same melodic and chordal material, thereby creating similar yet contrasting sentiments associated with the poem’s theme of ‘ofa love. The faster tempo of the tau chorus is coupled with quicker rhythms and shorter line phrases, a ongo lahi louder sound/volume, and lalau/laulau and fakamālie spoken/chanted recitation¹⁰⁵ in the lower voice part, all heightening the peak of therapeutic, hypnotic, or psychoanalytic affects and effects.

1. Uisa koe le’o ‘oku hiva
 Si’ene mahiki ‘o tēkina
 ‘O ‘ata koe fuifui māhina
 ‘O ‘eko ‘ihe fafangu siliva¹⁰⁶
 2. Tā koe fuiva pele!
 ‘Oku mapu hoku matafale
 ‘O va’inga ‘ihe ngoue lose
 Na’e moto ‘ihe ‘ofa mamae
 3. Ne haohaoa si’ene puna
 Mānoa he afo koula
 ‘O ‘autō ‘ihe nota vaeua
 Mainasi ko si’ene mafua
 Tau: Pe’i ke lea mu’a kau fanongo¹⁰⁷
 Ke tatala ‘ae matapā ongo
 Loka’i ‘eha punake potō
 Fakaava pe mei he lotō

1. Alas it’s sweet singing voice
 As it rises above and airborne
 Flying in a moonlit night
 And echoes out as a silver bell
 2. Oh it’s the beloved fuiva bird!
 It whistles just outside my house
 Playfully in the rose garden
 Budding as my guarded love
 3. It flew with style and grace
 Tethered to the golden chord
 Alighting on half a note
 A minor sound, a delicious taste
 Chorus: Speak and let me hear
 And unveil the door to your feelings
 Locked by the ingenious poet
 To be opened only from inside the heart

Maisoa mei Saione Major A Sound from Zion

*Fakafatu/Fakafa'u mo Fakahiva/Fakafasi 'e Siosaia Mataele Poetry and Music*¹⁰⁸ Composed by Siosaia Mataele

This 6-kohi line, 3-kupu verse, and 4-kohi line tau chorus ta'anga hiva kakala love song by Siosaia Mataele paints the image of 'ofa love as a unique human phenomenon by critically using a plurality of objects and occurrences as affective and effective local, biblical, and foreign heliaki symbolic metaphors and thereby consolidating new forms of heliaki metaphors/symbols for 'ofa love in the creative process (see Mataele 2010; cf. Velt 2000). This includes birds and musical instruments of extreme tonal and functional mālie/faka'ofa'ofa beauty/quality. Such objects and events are counterpoised, fakafelavai intersecting them as physical–bodily, psychological–emotional, and social–cultural hoa pairs/binaries of equal and opposite binaries, which are fakatatau mediated through sustained tatau symmetry, potupotutatau harmony, and mālie faka'ofa'ofa beauty/quality. These have affective and effective outcomes (or utility/functionality) of some therapeutic, hypnotic, and psychoanalytic nature.

In kupu verse 1, Siosaia Mataele hears the sounds of the string and woodwind instruments where Miriam—as a biblical symbol of immense 'ofa love and hoihoifua beauty (see Kavaliku 1961, 1977)—danced to faiva ta'anga poetry and faiva hiva/fasi music (kohi lines 1–6). This continues, in kupu verse 2, when these sounds remind him of his beloved's voice as a garden of roses, a divine inspiration right from the heart of the distant fetu'u star Kolob above, right next to the throne of 'Otua God,¹⁰⁹ the mālie/faka'ofa'ofa beauty/quality of which affects both his fatu/mafu heart and 'atamai mind (kohi lines 1–6). The same process and outcome are, in kupu/veesi verse 3, transcended to the loto/fatu/mafu heart and 'atamai mind, injuring sweet singing tavake, fuiva, and lupe birds, turning light of day to dark of night, and blackening both wisdom and knowledge (kohi lines 1–6). By way of both process and outcome, i.e., beauty/quality and utility/functionality, these peak, in the tau chorus, in godly Zion as a religious symbol, where 'ofa love is revered and deeply felt in both 'atamai mind and loto/fatu/mafu heart, like an active volcano erupting vibrantly, violently, and thereby quietening the earthly desires (kohi lines 1–4).

The accompanying musical kupu verses are made up of two identical 3-line phrases. However, the repetition of music material is masked by subtle rhythmic features (see kupu verse 1, kohi line 2; kupu verse 2, kohi line 1; and kupu verse 3, kohi lines 2, 4, and 6), which are “known” and “felt” inside yet outside, between, the beats, as extenuated by the accented offbeats in the guitar accompaniment.¹¹⁰ The tau chorus, which is shorter in length, features an interplay between the higher and the lower voice parts, i.e., kohi lines 1–4 are sung by the

high, low, high, and all voices consecutively. Both the receptory experience and the active advancement of māfana warmth, vela fieriness, and tauēlangi climatic elation (i.e., outcome as utility/functionality) by the performers can be heard in the act of fakamālie accompanying vocal/verbal utterances in the first tau chorus through kupu verse 3 to the end.

1. Sifete fie fanongoa	1. How I'm so moved to hear
Le'ō 'oe piano pele	Voice of the most favored piano
Vaiolini moe ngaahi ha'ape	Of the violins and harps
Kitā moe 'ukulele	Of the guitars and 'ukulele
Fuluta 'oe ngaahi saame ¹¹¹	The flutes of the psalms
Kalāneti 'oe hula 'a Meliame ¹¹²	And clarinets for Miriam's hula
2. Le'ō si'oto 'ofa'anga	2. Voice of my beloved sweetheart
Hangē ha ngoue kakala	Like a garden of fragrant flowers
Palataisi ¹¹³ luva mei loto Kolapa ¹¹⁴	Paradise, a gift right from Kolob
Ongo kae mālie'ia	Hearing it, how lovely and sweet
Loto pea moe 'atamai	To both the heart and mind
Lomekina ai si'i holi 'a mamani	As it suppresses earthly desires
3. Hiva si'i tavaketoto	3. The bloodred-feathered tavake sings
Mapu 'ae fuiiva 'ihe pō	And the fuiiva sweetly whistles at night
Olo 'ae lupe 'oka tatakia'aho	The pigeon's cries at dawn of day
Te'ia ai si'oku loto	Striking my injured heart
Hoko 'ae maama koe pō	The light of day now dark of night
Kaupō'uli ē maama ē poto moe 'ilo	Shining out wisdom and knowledge
Tau: Maisoa ¹¹⁵ mei Saione ¹¹⁶	Chorus: Major, a sound from Zion
Malū'ia 'ae loto ni	Mine heart is in reverence
Neu onгона 'ene tupulaki	I felt its vibrant, violent growth
Kae nonga 'a sifete holi	Pacifying my insatiable yearnings

Faiva Lea Speech-Giving¹¹⁷

Liliulea 'Ingilisi 'e Hūfanga-He-Ako-Moe-Lotu, 'Ōkusitino Māhina, and Mele Ha'amoā 'Alatini
English Translation by Hūfanga-He-Ako-Moe-Lotu, 'Ōkusitino Māhina, and Mele Ha'amoā 'Alatini

The Tongan art of lea speech, that is of both lea language and words, is divided into the material and performance arts of tufunga lea speech-making and faiva lea speech-giving, that is, oratory, which are commonly uttered but usually less understood in various social contexts (see Māhina, Ka'ili, and Ka'ili 2006; also see Hartung 2011; Taliai 1989; Taumoepeau 2011a). The two material

and performance arts can be better comprehended at the respective tefito-he-tu'a-sino non-body-centric and tefito-he-loto-sino body-centric distinctions between tufunga and faiva—hence, tufunga lea and faiva lea as material and performance arts, respectively. That is, tufunga lea speech-making is created by the body tu'a outside, external, of the sino body. Faiva lea speech-giving is produced by the body loto onside and/or inside, internal, of the sino body. Both artforms happen either individually or simultaneously. That is, a speech is either made and then given at a different time-space or both made and given at the same time-space.

Apart from the sensibility and originality of the creations of the master artists or orators of both tufunga lea speech-making and faiva lea speech-giving, that is, oratory, they draw from the philosophic, aesthetic, and pragmatic richness of fonua/kalatua culture (and histōlia history) and tala/lea language generally—as in the broader spectrum of other performance, material, and fine arts, such as fananga mythology, tufunga lea speech-making, and faiva lea speech-giving/oratory—and faiva misi dreams, specifically (see the following excerpts 1–7)—as in faiva lea heliaki proverbial sayings (see examples 1–7 in this essay). The excerpts (1–7) that follow demonstrate both the affective and the effective use of 'atamai mind and fakakaukau thinking in the 'uto brain on the one hand, and ongo feeling and loto desire in the fatu/mafu heart on the other hand, which are duly mediated or negotiated in the productive process.

These excerpts (1–7) are removed as a matter of convenience from the various contexts of which they are a part. In their individuality and totality, they can be readily understood; however, in their individuality they can at least provide a window into the form, depth, length, and breadth of Tongan thinking and practice. In excerpt 1, the expression points to the love between the fa'ē mother and her tama child—termed fa'ē 'ofa loving mother and tama 'ofa loving child, respectively—who are bound together as a union of fakafelavai intersecting (or fakahoko connecting and fakamāvae separating), physical–bodily, psychological–emotional, and social–cultural entities. As an idiom, excerpt 2 expresses the impact of things and events on the mind and heart of people, giving them both happiness and warmth. Like excerpt 1, excerpt 3 accounts for the multiple binding but loving relationships between fa'ē mother and tama child through her uho umbilical cord, taungafanau womb, and fatu/mafu heart, as the abode of ongo feeling and loto desire.

Moreover, excerpts 4, 5, and 6 portray the unity and disunity of both 'atamai mind and fatu/mafu heart by way of 'ilo knowing and fakakaukau thinking on the one hand, ongo feeling and loto desire on the other hand. These are considered distinct but related states of affairs, which are combined in mode of operation and fakatatau mediated, through the mālie/faka'ofa'ofa beauty of tala/lea language. Excerpt 7 deals with people who are deeply in 'ofa love (see Kavaliku

1962, 1977). They are physically and bodily, psychologically and emotionally, and socially and culturally united as “two in one,” “one in two,”¹¹⁸ as fakafela-vai intersecting (or fakahoko connecting and fakamāvae separating), inseparable yet indispensable *hoa* pairs/binaries of *hoatautu/hoamālie* equal/similar/same, and *hoakehekehe/hoatamaki* different/opposite/dissimilar functioning together in terms of their similarities and differences for their common good.

- | | |
|-------------------------------------|--|
| 1. Koe 'ena tama tu'u he fa'e, | 1. The child that stands on the mother, |
| Koe fa'e 'vale' 'ia tama pē, | The mother that spoils the child, |
| Koe fai'anga 'oe tuē moe pue, | A cause to hooray and celebrate |
| 2. Koe hā nai 'ae tatau 'oe fiefia, | 2. What equal is there of the happiness, |
| 'Oku mapunopuna he 'atamai? | That erupts in the mind? |
| Koe hā 'apē 'ae taau 'oe māfana, | What match is there of the warmth, |
| 'Oku ma'uno'uno he lotu | That kindles in the heart? |
| 3. 'Oku ongo he koe uho, | 3. It feels because it's the cord, |
| 'Oku langa he koe manava, | It aches because it's the womb, |
| 'Oku uhu he koe fatu/mafu, | It stings because it's the heart |
| 4. 'Oku ta'éaonga 'ae mohe, | 4. It's wasteful a habit, to sleep, |
| Ka 'oku lea pē 'ae ngāue | But only toil, a life that speaks |
| 5. 'Oku kai pē 'ae lea, | 5. One eats words (or speech and |
| | language), |
| Pea lea pē 'ae ngāue | And only work that speaks |
| 6. Koe lea 'oku ifo, | 6. Words that are delicious, |
| Koe lea 'oku vovo | Words that are tasteful |
| 7. Ko au koe ko koe au, | 7. I'm yours and you're mine |
| Ne ha'i pea fakamā'u, | Tightly tied and tightened |
| Ko hono veteki 'oku tapu | To untie is dearly forbidden |

Faiva Lea Heliaki Proverbial Sayings

Liliulea 'Ingilisi 'e Hūfanga-He-Ako-Moe-Lotu, 'Ōkusitino Māhina, and Mele Ha'amoā 'Alatini English Translation by Hūfanga-He-Ako-Moe-Lotu, 'Ōkusitino Māhina, and Mele Ha'amoā 'Alatini

The English term proverb is variously Tonganized as *polōveape* and *palōveape* with both used to mean *heliaki*, defined as “metaphorically speaking one thing but really meaning another,” as in the following *lea heliaki* proverbial sayings, 1–7 (see Māhina 2004c; Māhina and Māhina-Tuai 2007; see also Rimoldi 2004; Taumoepeau 2011a; 2011b: 132–39). Besides being proverbial sayings, 1–7 are a select few taken from the huge corpus of Tongan *lea heliaki* proverbs for their specific bearings on the subject matter under exploration,

namely, sino body, 'ilo knowing, and ongo feeling, situated in both the 'uto brain and the fatu/mafu heart. Lea language, lea heliaki proverbs, and maau/ta'anga poems/poetry, as related performance arts can be regarded as a form of hiva vocal music, which are lau spoken, laulau recited, and hiva sung, respectively. That is, all faiva performance arts of lea language, lea heliaki proverbs, and maau/ta'anga poems/poetry, in various affective and effective ways use ongo/le'o sound, as a common vaka/hala medium/vessel/vehicle. In all, lea heliaki proverbs are single-line poems/poetry, and, in turn, poems/poetry are a collection of lea heliaki proverbs as multiple-line poems/poetry. The creation of lea heliaki proverbs is individualized and thus becomes collectivized over tā time and vā space. They are, in turn, largely but variously used in faiva lea speech-giving/oratory (and tufunga lea speech-making), and faiva maau/ta'anga poetry, by both orators and poets (see both love songs 1–5 and excerpts 1–7).

Proverb 1 depicts the importance of social duty over physical injury in mo'ui life and even more so in mate death. The diversity yet unity of fakafelavai intersecting (or fakahoko connecting and fakamāvae separating), physical–bodily, psychological–emotional, and social–cultural tendencies is unified in the social process, which is fakatatau mediated through tatau symmetry, potupotutatau harmony, and mālie/faka'ofō'ofa beauty/quality, transforming them from a situation of chaos to a condition of order. Like proverb 1, proverb 2 points to the manner in which sino body and fatu/mafu heart—in terms of 'atamai mind and fakakaukau thinking, in the 'uto brain on the one hand, and ongo feeling and loto desire in the fatu/mafu heart on the other hand—variously respond, by their nature, to faito'o healing of both types of lavea injury. Proverb 3, like proverbs 1 and 2, refers, by means of hui needle, to the level of plurality and complexity involving the distinction and relation between the tu'a outside/ external, and the loto inside/internal, which are 'asi seen and puli hidden over the sino body—fakatatau negotiated as hoa pairs/binaries of fakafelavai intersecting entities moving together in unity of 'atamai mind and fakakaukau thinking in the 'uto brain on the one hand, and ongo feeling and loto desire in the fatu/mafu heart on the other hand.

Similarly, proverb 4, like proverbs 1–3, deals with the “deceiving” (or “concealing” and “complicating”) nature of the fatu/mafu heart through feeling and desire in the wider context of externality versus internality. The former is sio “seen,” on the tu'a outside/external, and the latter is ongo “felt,” on the loto inside/internal. Like proverbs 1–4, proverb 5 focuses on the fatu/mafu heart. The mo'unga mountain is used as a heliaki symbol, for Tonga's loto/fatu/mafu heart (or ongo feeling and loto desire), acquired either by means of cooperation and mutual respect as a symbolic mountain, which results in loto lelei good heart or by means of division/disrespect as a symbolic mountain or obstacle, which gives rise to loto kovi bad heart. Proverb 6, like proverb

7, reflects on the union between men and women by way of blood and title, mediated as intersecting physical–bodily, psychological–emotional, and social–cultural *hoa* pairs/binaries, through sustained *tatau* symmetry, *potu-potutatau* harmony, and *mālie/faka’ofo’ofa* beauty/quality. Like excerpt 7, the proverb is chiefly concerned with lovers who are united through love. “Two become one,” both metaphorically and factually, in both *sino* body and *loto/fatu/mafu* heart, underlined by *fakafelavai* intersecting (or *fakahoko* connecting and *fakamāvae* separating), physical–bodily, psychological–emotional, and social–cultural *hoa* pairings/binaries as inseparable but indispensable pairings/binaries of equal/same/similar and opposite/different/dissimilar entities (see excerpt 7).

1. ‘Oua ‘e lau kafo kae lau lava	1. Mind not injury but rather mind duty
2. ‘Oku laka ange ke lavea ‘ae sino He lavea ‘ae lotu	2. The injury of the body is better Than the injury of the heart/feeling ¹¹⁹
3. ‘Oku ‘ikai ha hui kape lotu	3. There’s no needle for poking out one’s heart/feeling ¹²⁰
4. Koe me‘a kākā ka koe lotu (Koe me‘a puli ka koe lotu Koe me‘a faingata‘a ka koe lotu)	4. The heart is by nature deceiving (The heart is by nature concealing The heart is by nature complicating)
5. Tonga mo‘unga kihe lotu	5. Tonga’s mountain is the heart
6. ‘Oku fakahokohoko toto ‘a fafine Kae fakahokohoko hingoa ‘a tangata	6. Women connect the blood And men connect the titles
7. ‘Oku tatau ‘ae ua koe taha pē (‘Oku hoko ‘ae ua koe taha pē)	7. Two are equal to one (The two becomes one)

Talangata Conclusion

We have reflected from a Tongan *tāvāist* philosophical perspective (see Ka‘ili, Māhina, and Addo 2017: 1–17) upon both the individuality and the totality of our collective specific and general subject matters of critical investigation, namely, Tongan *sino* body, *‘ilo* knowing, and *ongo* feeling, through *‘atamai* mind and *fakakaukau* thinking in the *‘uto* brain on the one hand, and Tongan *ongo* feeling and *loto* desire in the *fatu/mafu* heart on the other hand (see Māhina 1999b: 276–87; 2002: 303–308; also see Helu 1999b: 37–46; 1999e: 68–83). These constitute the Tongan philosophical concepts and practices of physiology, psychology, and psychiatry on the general level and anatomy, neurology, and cardiology on the specific level. These topics are largely neglected in academia, which led us to critically look into Tongan *ta‘anga* poetry and *hiva/fasi* music, as well as related arts such as *tufunga* and *faiva lea*

speech-making and speech-giving, and lea heliaki proverbial sayings belonging to oratory, all of which are highly developed and refined in Tonga generally and among poets, musicians/composers, and orators specifically. Herein, by focusing on selected works, especially hiva kakala love songs (see Māhina 2005a: 136–47), related excerpts from tufunga and faiva lea speech-making and speech-giving, and lea heliaki proverbial sayings and related arts, we critically examined their affective and effective use of both specific and general topics in the creative process. In doing so, we revealed that in both their individuality and their totality, these physical–bodily, psychological–emotional, and social–cultural entities and their creative treatment in Tongan art and literature are indivisibly diversified yet unified in both process and outcome by way of fakafelavai intersection (or fakahoko connection and fakamāvae separation) (see Māhina and Māhina-Tuai 2012; also see Māhina-Tuai 2017: 245–66; Potauaine 2017: 154–79).

One of the tāvāist philosophical tenets says claims that respective errors in both fakakaukau thinking and loto desire are a problem of both 'atamai mind and ongo feeling and not of 'iai reality. These are multiplied by defects through ta'etatau asymmetry and ta'epotupotutatau disharmony,¹²¹ in both 'atamai mind and fakakaukau thinking in the 'uto brain on the one hand, and ongo feeling and loto desire in the fatu/mafu heart on the other hand. These defects are manifested in terms of puke sickness and mahaki illness, induced internally and externally, as in the case of physical, mental, and emotional sickness, and drug abuse, as well as the adverse impact of faster, imbalanced rates of social change, mainly brought about by capitalist democracy (see Helu 1999b: 37–46; Māhina 2008a: 67–96). Of great interest are the words puke and mahaki, which both mean “possess” and “empty” respectively, that is, “possessed” by puke sickness in place of sai wellness, and emptied of sai wellness in place of mahaki illness (see Māhina 1999b: 276–87). This gives rise to the development and refinement of the Tongan philosophical concepts and practices of physiotherapy, psychotherapy,¹²² and sociotherapy as collective forms of faito'ō healing, which collectively involve 'atamai mind and fakakaukau thinking, as well as ongo feeling and loto desire. Generally, this is most evident in faikava kava-drinking social gatherings, where such faiva performance arts as kai feasting, hiva singing, and haka dancing are collectively performed, and their tatau symmetry, potupotutatau harmony, and mālie/faka'ofa'ofa beauty/quality of art (and literature) tend to faito'ō heal¹²³ the sino body, 'atamai mind, and ongo feeling (see Feldman 1980: 101–103; 1981: 143–50).

Besides the faiva performance arts of kai feasting, hiva singing, and haka dancing, other faiva performance arts take place in the social gathering of faikava kava drinking such as faiva talanoa storytelling,¹²⁴ both factual and fictional, which includes faiva fakaoli comedy and faiva fakamamahi tragedy,

tufunga lea and faiva lea speech-making and speech-giving, faiva lea heliaki proverbial sayings, faiva 'eva courting, faiva fananga myths,¹²⁵ and faiva misi dreams (see Māhina 2004c; 2005d: 31–54; Taumoepeau 2011b: 132–39). This includes retelling of oral history, in which the elusive already-taken-place kuohili/kuongamu'a past and the illusive yet-to-take-place kaha'u/kuongamui future,¹²⁶ are constantly fakafenāpasi mediated through sustained tatau symmetry, potupotutatau harmony, and mālīe/faka'ofō'ofa beauty/quality in the everchanging, conflicting lotolotonga/kuongaloto present (see Ka'ili, Māhina, and Addo 2017: 1–17). By way of both “process” and “outcome” (i.e., mālīe/faka'ofō'ofa beauty/quality and 'aonga/ngāue utility/functionality), their tatau symmetry, potupotutatau harmony, and mālīe/faka'ofō'ofa beauty on the one hand, and the māfana warmth, vela fieriness, and tauēlangi climatic elation, on the other hand, are not only investigative, transformative, and communicative in nature but also therapeutic, hypnotic, and psychoanalytic in character (see Bott 1972; Māhina 2003: 136–47). As a social gathering, faikava kava drinking is a faiva performance art, i.e., faiva faikava by means of the kava beverage as a narcotic, the investigative, transformative, and communicative modus operandi is therapeutic, hypnotic, and psychoanalytic in its mode of operation (see Feldman 1980: 101–103; 1981: 143–50). In all, the faikava kava drinking, as well as the multiplicity of faiva performance arts taking place in it, tend to faitō'ō heal the sino body, 'atamai mind, and ongo feeling.

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Apenitesi 'Ā–L Appendices A–G

Liliulea 'Ingilisi 'e Hūfanga-He-Ako-Moe-Lotu, 'Ōkusitino Māhina, and Mele Ha'amoā 'Alatini: English Translation by Hūfanga-He-Ako-Moe-Lotu, 'Ōkusitino Māhina, and Mele Ha'amoā 'Alatini

The word 'atamai has two parts, namely, 'ata and mai, which mean, respectively, “image” and “in the direction of.” The “image” in reality, the 'iloa known, is presented “in the direction of, in this case, the 'ilo'i knower as 'ilo knowledge. Like 'atamai mind, the term fakakaukau thinking, is made up of two parts, namely, faka and kaukau, which, as a suffix, mean “in the style of” and “relating” respectively. In this case, fakakaukau thinking, involves the ongoing act of

stylistically fakakaukau relating the images, independently presented to ‘atamai mind as ‘ilo knowledge. Both cases, that is, ‘atamai mind and fakakaukau thinking, confirm both the tāvāist and the realist philosophical fact of the independent existence of things in reality as in nature, mind, and society (see ‘Apenitesi ‘Ā moe ‘Ē: Appendices A and B).

The words ongo feeling and loto desire, unlike ‘atamai mind and fakakaukau thinking, have multiple meanings. The former, ongo, means feeling, hearing and sound, and the latter, loto, means desire, inside and heart (see ‘Apenitesi F-‘Ī: Appendices C–E). Although both ‘atamai mind and fakakaukau thinking are concerned with how things are both ‘ilo known and fakakaukau related by way of both distinction and relation in the brain, both the ongo feeling and loto desiring are connected with the manner in which these things are ongo felt and loto desired, by means of “reference” and “preference” in the fatu/mafu heart. Both ‘atamai mind and fakakaukau thinking, located in the ‘uto brain, and ongo feeling and loto desire, situated in the fatu/mafu heart, are inseparable in reality. By extension, they cannot be examined in isolation from one another, as inseparable yet indispensable fakafelavai intersecting (or fakahoko connecting and fakamāvae separating) hoa as indivisible yet unavoidable pairings/binaries of equal/same/similar and opposite/different/dissimilar identities.

‘Apenitesi ‘Ā: Appendix A—‘Atamai: Mind

‘atamai ā	conscious, knowing mind
‘atamai āā	waking, alerting mind
‘atamai ‘alu	wandering, wanderer mind
‘atamai faihala	wrongdoing, guilty mind
‘atamai fakalielia	evil, dirty mind
‘atamai faitotonu	honest mind
‘atamai fakapotopoto	wise, clever mind
‘atamai fakavalevale	unwise, foolish-like mind
‘atamai feinga	hard-trying mind
‘atamai fiepoto	wanting-to-be-wise mind
‘atamai fifili	inquiring mind
‘atamai hanganoa	unattended mind
‘atamai hau	wandering, wanderer mind
‘atamai havala	unsettling, all-over-the-place mind
‘atamai ‘ia	mindful
‘atamai kākā	deceitful, crooked mind
‘atamai kovi	bad mind
‘atamai koloa‘ia	rich mind

'atamai lahi	big mind
'atamai lelei	good mind
'atamai loloa	long mind
'atamai loloto	deep mind
'atamai maama	enlightened mind
'atamai mafoa	open mind
'atamai mahino	understanding mind
'atamai malele	shifting mind
'atamai mālohi	strong mind
'atamai mamaha	shallow mind
'atamai māngoā	empty mind
'atamai ma'olunga	high mind
'atamai māsila	sharp mind
'atamai masiva	poor mind
'atamai matala	sharp, flowering mind
'atamai mate	dead mind
'atamai matuitui	sharp mind
'atamai ma'u	composed mind
'atamai mofele	all-over-the-place mind
'atamai mohe	sleeping, sleepy mind
'atamai mo'ui	living mind
'atamai mūnoa	lonely mind
'atamai ngalongalo	forgetful, drowning mind ¹²⁷
'atamai noa	zero mind
'atamai nonga	peaceful mind
'atamai nounou	short mind
'atamai nofo	nonwanderer mind
'atamai 'ofa	loving mind
'atamai pa'anga	money-centered mind
'atamai peku	blunt mind
'atamai pisinisi	business mind
'atamai po'uli	dark, ignorant mind
'atamai pukupuku	narrow mind
'atamai si'i	small mind
'atamai tokanga	attentive mind
'atamai tonu	right, correct mind
'atamai tuai	slow mind
'atamai tuenoa	lonely mind
'atamai tutui	sharp, smart mind
'atamai 'uli	dirty mind
'atamai vavanga	critical mind

‘atamai vale	ignorant, unwise mind
‘atamai vave	quick, smart mind
‘atamai vivili	inquiring, thinking mind

‘Apenitesi ‘Ē: Appendix B—Fakakaukau: Thinking

fakakaukau fakaako	educational thinking
fakakaukau fakafananga	mythological thinking
fakakaukau fakafefine	woman thinking
fakakaukau fakafika	mathematical thinking
fakakaukau fakafilosofia	philosophical thinking
fakakaukau fakafinemātu‘a	old-woman thinking
fakakaukau faka‘ikonōmika	economic thinking
fakakaukau fakakauleka	childish thinking
fakakaukau fakakota	childish thinking
fakakaukau fakalotu	religious thinking
fakakaukau fakamātu‘a	old-man thinking
fakakaukau fakamotu‘a	old, experienced thinking
fakakaukau fakatamaiki	childish thinking
fakakaukau fakatangata	man thinking
fakakaukau faka‘Tonga	Tongan thinking
fakakaukau fakapoto	wise, clever thinking
fakakaukau fakapotopoto	wise, clever thinking
fakakaukau fakapolitikale	political thinking
fakakaukau fakavale	unwise, unclever thinking
fakakaukau fakavalevale	unwise, unclever thinking
fakakaukau fo‘ou	new thinking
fakakaukau fungani	best thinking
fakakaukau loloto	deep thinking
fakakaukau fihi	complex thinking
fakakaukau fonu	rich thinking
fakakaukau mohu	rich thinking
fakakaukau mahino	clear, articulate thinking
fakakaukau masani	best thinking
fakakaukau māsila	sharp, smart thinking
fakakaukau mālohi	strong, solid thinking
fakakaukau mā‘uhinga	important thinking
fakakaukau matala	flowering thinking
fakakaukau matuitui	sharper, smarter thinking
fakakaukau motu‘a	old, experienced thinking
fakakaukau mo‘oni	true thinking

fakakaukau muli	foreign thinking
fakakaukau nounou	short, narrow thinking
fakakaukau kākā	crooked thinking
fakakaukau kovi	bad thinking
fakakaukau lelei	good thinking
fakakaukau loi	false thinking
fakakaukau loloa	long thinking
fakakaukau loto	inside thinking
fakakaukau poto	wise thinking
fakakaukau pukupuku	short, narrow thinking
fakakaukau tolonga	lasting, enduring thinking
fakakaukau tu'uloa	lasting, enduring thinking
fakakaukau tu'utai	best thinking

Apenitesi F: Appendix C—Ongo: Feeling, Hearing, and Sound

ongo 'ā	conscious feeling
ongo a'u	achieved feeling
ongo fa'ahikehe	different-side feeling
ongo fa'ahitatau	same-side feeling
ongo faikehe	funny feeling
ongo faingata'a	difficult feeling
ongo faingata'a'ia	difficult feeling
ongo fakamā	shame feeling
ongo fakamavahevahe	divided, separatist feeling
ongo fakamāvae	parting, farewell feeling
ongo fie'uli	sex feeling
ongo fiu	eating-enough feeling
ongo fo'i	defeated feeling
ongo kehe	different feeling
ongo hala	wrong feeling
ongo halaia	guilty feeling
ongo hao	safe feeling
ongo kovi	bad feeling
ongo lahi	big feeling
ongo lata	belonging feeling
ongo lea	speaking feeling
ongo lelei	good feeling
ongo mā	shame feeling
ongo mā'a	clean feeling
ongo mākona	full-stomach feeling

ongo mālie	beautiful feeling
ongo mālohi	strong feeling
ongo mamahi	sad feeling
ongo manatu	memory feeling
ongo mate	dead feeling
ongo maveuveu	divisive feeling
ongo mohe	sleep, sleepy feeling
ongo moveu	divisive feeling
ongo moveuveu	divisive feeling
ongo fakamoveuveu	divisive feeling
ongo fakapikopiko	lazy feeling
ongo fakananivi	lovely feeling
ongo noa	zero, absent feeling
ongo nonga	peaceful feeling
ongo 'ōfa	love, loving feeling
ongo puke	sick, sickly feeling
ongo sīi	small feeling
ongo ta'elata	homesick feeling
ongo ta'e'ōfa	unlove, unloving feeling
ongo tangi	cry, crying feeling
ongo tatau	equal feeling
ongo tāvaivaia	weak feeling
ongo tonu	right, correct feeling
ongo tonuhia	nonguilty, rightful feeling
ongo tuli	deafening feeling
ongo 'uli	dirty feeling
ongo vaetu'ua	divided feeling
ongo vaeua	divided feeling
ongo vaivai	weak feeling

'Apenitesi H: Appendix D—Loto: Desire, Inside, and Heart

loto 'āpasia	respectful desire
loto 'āta'atā	spacious desire
loto fakamālō	thankful desire
loto fakahikihiki	uplifting desire
loto fakavikiviki	praising desire
loto feinga	trying desire
loto felekeu	chaotic desire
loto fiefia	joyful desire
loto fihi	entangled desire

loto fieta'a	ferocious desire
loto fo'i	defeated desire
loto fo'ingofua	easily defeated desire
loto foki	returning desire
loto ha'isia	binding desire
loto ha'iha'isia	binding desire
loto hangamālie	sweet, harmonious desire
loto hangatāmaki	bitter, disharmonious desire
loto hangatāmakia	bitter, harmonious desire
loto havalā	unsettling, unsettled desire
loto hela'ia	wearied desire
loto hoha'a	worrying desire
loto homo	generous desire
loto hounga	thankful desire
loto 'ita	angry desire
loto kāvea	drifting desire
loto kehekehe	differing desire
loto kovi	bad desire
loto lahi	big, unwavering desire
loto lavea	injured desire
loto lelea	jumping desire
loto lelei	good desire
loto lili	angry desire
loto pango	apologetic desire
loto poto	wise desire
loto ma'a	clean desire
loto maau	ordered desire
hoto mafasia	heavy desire
loto mafesifesi	broken desire
loto maka	stoned, stony, desire (ongo, feeling; fatu, mafu, heart)
loto malū'ia	reverend desire
hoto ma'olunga	high desire
loto ma'olalo	low desire
loto masiva	impoverished desire
loto ma'u	controlled desire
loto mālohi	strong desire
loto mamahi	saddened desire
loto mangamanga	divided, branching-out desire
loto meheka	envious desire
loto melino	peaceful desire

loto mo'ua	worrying desire
loto mo'utāfu'ua	confused desire
loto movetevete	divided, spread-out desire
loto ngalongalo	forgetful, drowning desire ¹²⁸
loto nonga	peaceful, settled desire
loto ongosia	wearied desire
loto pau	exacted desire
loto poto	wise desire
loto pōngia	marveled desire
loto ta'eako	uneducated desire
loto ta'efakamālō	unthankful desire
loto ta'ehounga	unappreciated desire
loto ta'efaka'apa'apa	disrespectful desire
loto ta'efieauna	uncompromised desire
loto ta'efiemāvae	antiparting desire
loto ta'efiemamotu	antiparting desire
loto ta'efiemanonga	unpeaceful desire
loto ta'efietō	unaccepted desire
Loto ta'e'ilo	unknowing desire
loto ta'efakakaukau	unthinking desire
loto ta'ēongo	unheeded desire
loto ta'ēpoto	unwise desire
loto ta'ētōlī'a	unsatisfied desire
loto ta'etopono	unsatisfied desire
loto taha	unifying, uniting desire
loto tāla'a	unbelieving desire
loto tāmāte	murderous desire
loto tāngia	angry desire
loto tatau	equal desire
loto tau'atāina	independent desire
loto taufehī'a	hating desire
loto tekelili	angry desire
loto teketekelili	angry desire
loto tō	generous desire
loto to'a	brave, warrior desire
loto ua	two-sided desire
loto va'ava'a	divided desire
loto vale	ignorant desire
loto vekeveke	willing desire
loto viki	praising desire
loto vikiviki	praising desire

'Apenitesi 'Ī: Appendix E—Faiva Lea moe Faiva Lea Heliaki: Speech-Giving and Proverbial Sayings

This is an addendum to the sections on the performance arts of faiva lea speech-giving (and tufunga lea speech-making) (see excerpts 1–7) and faiva lea heliaki proverbial sayings (see speech-giving excerpts 1–7). It includes a mixture of both (faiva lea speech-giving excerpts and faiva lea heliaki proverbial sayings” with a bearing on the specific subject matter under reflection, namely, sino body, 'ilo knowing, and ongo feeling, in the general context of the wider relationships between 'atamai mind and fakakaukau thinking, in the 'uto brain, on the one hand, and ongo feeling and loto desire, in the fatu/mafu heart, on the other hand. Both artforms make affective and effective use of the artistic and literary device of heliaki, defined as “metaphorically saying” one thing and “really meaning” another. The term heliaki,¹²⁹ which involves the insertion of one meaning between two meanings, is Tonganized as poloveape and paloveape, both meaning proverb.

- | | |
|--|--|
| 1. 'Ā ē kui, 'alu ē pipiki,
Kai ē 'aukai, lea ē noa,
Pea ongo ē tuli | 1. The blind sees, the crippled walks,
The fast eats, the mute speaks,
And the deaf hears. |
|--|--|

A person who is actually blind, crippled, fast, mute, or deaf yet acts as if otherwise able to see, walk, eat, speak, or hear.

- | | |
|--------------------------------|--|
| 2. 'Aho 'oku ongo he koe toto, | A day that feels because it's the blood, |
| 'Aho 'oku o'o he koe loto, | A day that hurts because it's the heart, |
| 'Aho 'oku uhu he koe kupu, | A day that stings because it's the part |
| 'Aho 'oku langa he koe manava | A day that aches because it's the womb |

See excerpt 2 in the speech-giving section.

- | | |
|---------------------------|--------------------------------------|
| 3. 'Ilo 'ehe a'u 'eku lea | 3. The experienced knows my speaking |
|---------------------------|--------------------------------------|

(The experienced knows my language, The experienced knows my words)

A person who is equal to the task, as in the case of one who readily understands difficult things people say.

- | | |
|---------------------------------------|--|
| 4. 'Ilo 'ehe poto 'ae mo'oni 'oe fika | 4. The skilled knows the equation's answer |
|---------------------------------------|--|

See the speech-giving excerpt and/or proverb 2.

5. Kai'aki 'ae 'ilo kae 'ikai koe ifo 5. Eat with knowledge but not with the
delicious/ taste

A person who does things not by understanding but by believing, as in eating not by knowledge but by the taste.

6. Longo moe loto 6. Silence within the heart

A person who is revengeful keeps one's feelings to oneself.

7. Loto ne kafo he mausa ē kakala 7. Sweet-scented flower-injuring heart

A person who is both stricken-minded and brokenhearted by a sweetheart.

8. Loto lavea mo mafesifesi 8. Injured and broken heart

See the speech-giving excerpt and/or proverb 7.

- | | |
|----------------------------|-------------------------|
| 9. Mata kae 'ikai mamata, | 9. Eyes but cannot see, |
| Nima kae 'ikai ala, | Hands but cannot touch, |
| Ngutu kae 'ikai lea, | Mouth but cannot speak, |
| Telinga kae 'ikai fanongo, | Ears but cannot hear |

A lazy person who refuses to put one's talents to worthwhile use.

10. 'Ofa loto moe manatu ongo 10. Internalized love and felt memory

A person who treasures real love and lasting memories inside one's heart.

11. 'Ofa u'uu'u moe manatu uhuuhu 11. Biting love and aching memory

See the speech-giving excerpt and/or proverb 9.

12. 'Oku hoko toto kae 'ikai koe fau 12. Connected by blood¹³⁰ but not by
fiber

A person who recognizes real connections through blood.

13. Ongu he koe toto 13. It feels because it's blood

See the speech-giving excerpt and/or proverb 11.

14. Sai ange ongoongo he avangongo 14. Dignity is better than poverty

A person who values one's social obligations over one's material conditions.

15. Taha he kehekehe, 15. One in many,
Kehekehe he taha Many in one

See excerpt 6 in the faiva lea and proverb 7 in the faiva lea heliaki section.

16. Taha kae afe 16. One in a thousand

A multitalented person who is worth a thousand because of one's capacities, capabilities, and abilities.

Apenitesi K: Appendix F—Hiva Viki moe Fetau: Praise and Rivalry Song

'Utufōmesi Siliva:¹³¹ Cliff of Silver Foamy Waves

*Fakafatu/Fakafa'u 'e La'akulu, Faifekau Dr. Huluhulu Mo'ungaloa Poetry
Composed by La'akulu, Rev. Dr. Huluhulu Mo'ungaloa
Fakahiva/Fakafasi mo Fakahaka/Fakasino 'e Nāsio Lātū Music and
Dance Composed by Nāsio Lātū*

This 6-kohi line 4-kupu verse ta'anga hiva viki praise and fetau rivalry song is by the punake kakato master poet La'akulu Rev. Dr. Huluholo Mo'ungaloa.¹³² He creatively depicts the viki praise and fetau rivalry between two aristocratic women named Tupou Mohefo and Tupou 'Ahome'e. They were connected with the chiefly villages of Kolovai and Houma, respectively, on the main island of Tongatapu.¹³³ The two, who were comparably beautiful and closely related by blood, were among those vying for the crown at this national Fe'auhi Fili Talavou, Miss Beauty Contest. La'akulu, Rev. Dr. Mo'ungaloa was himself from the village of Kolovai. Faka'ofa'ofa beauty was a key focus, which meant the elements of ta'anga hiva haka kakala sung and danced poetry were integrated as a part of this great work. The poet also aptly yet subtly made affective and effective use of several related performance arts, notably, faiva fakaoli comedy and faiva fakamamahi tragedy. Like the love song Maisoa mei Saione Major A Sound from Zion, by Siosaia Mataele (see Ngaahi Hiva Kakala Love Songs; also see Mataele 2010), this hiva viki praise and fetau rivalry song 'Utufomesi Siliva Cliff of Silver Foamy Waves, actively engages in development and refinement of new forms of heliaki metaphors/symbols¹³⁴ across the three types, namely, heliaki fakafekauaki

associative-metaphoric, heliaki fakafetongiaki qualitative-epiphoric (Māhina 2009: 505–11), and heliaki fakafonuaki constitutive-metonymic (T. O. Ka‘ili, pers. comm., 2012). The intersecting (or connecting and separating) local and foreign elements are negotiated through tatau symmetry, potupotutatau harmony, and mālie beauty, transforming them into a hybridity and hierarchy of effective symbols.

The poet uses a host of heliaki metaphors/symbols in his depiction of this grand social event in both foreign and local contexts and at the interface of both technology and sociology. He arbitrates the rivalry between the two most beautiful contestants through praise, both comically and yet tragically. In kupu verse 1 the poet talks about the mobilization of Tonga for this grand occasion through the local radio, a technological feature of the atomic age (koho lines 1–4). He continues in kupu verse 2 to talk about the organization of all of Tonga around this national event. All contestants were equally tuned in, and the people of Kolovai were overly hyped up for the occasion (koho lines 1–4). In kupu verses 3 and 4 the poet takes over as a prophetic fortune teller and seer of the future, principally in terms of the fall of events in the present and future with the use of technology by means of both seeing and dreaming (kupu verse 3, koho line 1 and kupu verse 4, koho line 1). In waking, he sees on television the event progressing in Fa‘onelua, where the lovely Tupou Mohefo is competing at her best in an outfit with pearls and bloodred feathers of tavake birds (kupu verse 3, koho lines 2–4). But in sleeping, he sees in his dreams how the women of elegance and grace in Babylon gracefully carried the one and only unique flower, plucked all the way from Kolovai (kupu verse 4, koho lines 2–4). That single flower was Tupou Mohefo.

The accompanying hiva/fasi music is set to a quick tempo. Rhythmic material is predominantly consistent of alternating long and short note patterns.¹³⁵ However, there are seemingly sporadic instances where, as a measure of tu‘akautā, further subdivisions of the existing intersections (or connections and separations) between musical notes advance the achievement of tatau symmetry, potupotutatau harmony, and mālie beauty. The kupu verses feature a simple binary structure, which is expanded in the tau chorus; by extending the tau chorus by two koho lines, a sense of climax is achieved by way of unresolve in koho line 4, thereby facilitating a more fulfilling resolution (koho line 6).

In general, Tongan poets of recent time-space and of the five love songs (see Ngaahi Hiva Kakala, *Love Songs*)—notably, Queen Sālote (see Hixon 2000; Wood-Ellem 1999, 2004), Sioape Alo Kaho (see Kaho 1988), Siosaia Mataele (see Mataele 2010), and the unknown poet—intermingle both foreign and local symbols in their artistic and literary activities. However, La‘akulu, Rev. Dr. Huluholo Mo‘ungaloa, at least in ‘Utufomesi Siliva Cliff of Silver Foamy Waves (see Maisoa mei Saione Major, *A Sound from Zion*, in

Ngaahi Hiva Kakala, Love Songs), takes the lead in consolidating new forms of heliaki metaphors/symbols. Novelty of both hybridity and hierarchy of metaphors under cross-fertilization gives Tongan art and literature both renewed vitality and originality. These poets handle with artistry, mastery, and sophistry their varied subject matters of aesthetic and pragmatic investigation by bringing both the tu'a outside/external and the loto inside/onside/internal worlds over the sino self to a common critical focus. Where the two worlds commonly meet, especially in their plurality, they affect each other and the things presented through the sino body from the tu'a outside/external to the loto inside/onside/internal. The 'ilo known in the 'atamai mind and ongo felt in the fatu/mafu heart happen to be this common critical focus. They are, by way of both their individuality and their totality, objectively and subjectively evaluated in the investigative process. The five hiva kakala love songs are mainly localized and regionalized. In contrast, the hiva viki and fetau praise and rivalry song, is largely regionalized and nationalized. The one by La'akulu, Rev. Dr. Huluholo is about a grand national event mobilized on a large scale of some regional significance. In this respect, he deals with a unified movement of collection of sino bodies, 'atamai minds, and loto/fatu/mafu hearts on the local, regional, and national levels. In both their individuality and their totality, they are arbitrated through tatau symmetry, potupotutatau harmony, and mālie/faka'ofa beauty/quality as both process and outcome.

1. Ne mana fatulisi 'a Tonga kotoa	1. Tonga was struck by lightning thunder ¹³⁶
Polotikaasi mei he minaleti koula	Broadcast from the gold minaret ¹³⁷
Koe 'evolūsio ē 'Atomi Kuonga	The evolution of the atomic age ¹³⁸
Koe tunameni ē siavelini he oma	A tournament in the swiftest javelin ¹³⁹
2. Piutau ē ngaahi kakala 'iloa	2. The known kakala are gathered ¹⁴⁰
Holo moe 'efinanga kie hingoa	Along also come the named fine kie ¹⁴¹
Kae falanaki 'ae Taungapeka	Noisily excited are the hanging bats ¹⁴²
He vuna ē 'utufōmesi siliva	Showered by the silver foamy waves ¹⁴³
3. Neu televīone he satelaite	3. On television via the satellite ¹⁴⁴
Ki Fā'onelua moe tongitupe	Seeing Fā'onelua and a lafo game ¹⁴⁵
'A si'ō kofu kapikapi mata'itofe	Your lovely costume made of pearls ¹⁴⁶
Mo ho tekiteki sī lave'itavake	And headband of tavake feathers ¹⁴⁷
4. 'Isa neu vīone he'eku mohe	4. Alas I had a vision in my sleep ¹⁴⁸
Sio he ngoue fataki ki Papolone	And saw a flower garden carried to Babylon ¹⁴⁹
Matala'i'akau 'oku taha pē	Therein, is the one-and-only flower ¹⁵⁰

Ne paki'i ehe Fala-'o-Sētane	Plucked by women of Fala-'o-Sētane ¹⁵¹
Tau/Kōlesi: Funga Mahofā teu mate valelau	Chorus: Funga Mahofā ¹⁵² I die hallucinating!
Ho'ō uini kae poini 'a Pouvalu	Of your winning but Pouvalu ¹⁵³ is scoring
'Oku lekooti kihe pā'angangalu	Though recorded 'til the end of time-space ¹⁵⁴
Uisa kuo ake 'eku manatu	And alas! My memory is truly jogged
Koe huli pē 'oe vao Tamanu	It is a shoot of the woods of Tamanu ¹⁵⁵
Sī'o mau liku ko Valefanau	Abounding in our liku of Valefanau ¹⁵⁶

Apenitesi L: Appendix G—Hiva Me'etu'upaki/Hiva Faifolau: Me'etu'upaki Song/Voyaging¹⁵⁷ Song

Lulu mo Lātū: Lulu and Lātū

Fakafatu/Fakafa'u, Fakahiva/Fakafasi, mo Fakahaka/Fakasino'ehe Punake Ta'e'iloa Poetry, Music, and Dance Composed by an Anonymous Poet

These two 4-kohi line and 7-kohi line kupu verses are excerpts taken from a 25-kupu verse ta'anga hiva faifolau voyaging song, called me'etu'upaki, standing dance with paki paddles which is both hiva sung and me'e danced while tu'u standing and, at the same time-space, using paki paddles. The voyagers and navigators sung and danced their prayers through poetry to the Gods of the wind and sea, Lulu and Lātū, when they sought their divine providence and guidance and the protection and intervention of favorable conditions for a safe voyage. As a ta'anga hiva haka sung and danced poetry me'etu'upaki was the prayer of the ancient mariners to the Gods of navigation, Lulu and Lātū, as they sailed from the northwest Moana Oceania through Kiribati, 'Uvea and Futuna, Tuvalu, Sāmoa, and Fiji all the way to Tonga. Upon arrival, as part of their religious rites, in addition to hiva singing, haka dancing, and kai feasting, a kava beverage was prepared and drunk in celebration of a safe voyage. The sung and danced poetry of me'etu'upaki talks about both celestial and terrestrial navigational objects, as well as paddling techniques, wind and sea conditions, seabirds and marine mammals, ports of call, and many more. The me'etu'upaki is thus connected with faiva faifolau voyaging and navigation, not only as a Tongan (and Moanan Oceanian) way of life but also as a form of performance art. Many of the words are unintelligible to most all living Tongans. They are thought to be

proto-Pulotu or Moanan Oceanian (i.e., proto-Polynesian, Malayo-Polynesian, or Austronesian) in origin.

For the religious significance of kava, our attention is directed at the vaka boat, kava drinking, and fale house, where the kava was created at the intersection (or connection and separation) of the vaka boat and the fale house with the vaka boat as a fale fakafo'ohake downside-up house and fale house as a vaka fakafo'ohifo upside-down boat (see Fifita 2014 Māhina 2011b; Potauaine 2010; see essay 7 this volume). The kava bowl, which is rounded, is modeled on the Tongan fale ha'otā (or Samoan fale maota), as opposed to the kava circle, which is fashioned along the form of Tongan fale fakaManuka (or Samoan fale fakaManu'a). We are equally interested in the wind conditions and directions, as in 'Ko Lātū! Lātū ē!, Pe'i tonga mu'a kae tokelau, Dear Lātū! Oh Lātū!, Blow from south to north, a wind change (kupu/veesi verse, 2, kōhi lines 1–2). This indicates the hihifo-hahake west–east axis of the general seaspace movement of the kau toutai and kau kaivai, navigators and voyagers, across the tokelau-tonga north–south axis as a seascape crossing. This also brings us to the Tongan philosophical sense of location and direction. Earth is divided into four locations and directions, namely, hahake east, hihifo west, tokelau/olunga north/up-above, and tonga/lalo south/down-below the path along which the sun la'ā vilotakai rotates around the maama earth. In doing so, it rises in the east up to the north “above” and sets in the west down to the south “below,” marking both 'aho day and pō night respectively, when faiva faifolau voyaging and navigation was best executed as both a disciplinary practice—artform—and a form of social activity. Similarly, the māhina moon is, like the la'ā sun, thought to vilotakai rotate around the maama earth on a monthly rate. Hence, māhina is the common name for moon and month. On that common basis, the la'ā sun is 'aho day driven, whereas the moon is pō night, led as they both rotate in relative locations and directions to the maama earth (see Velt 1990, also see Pond 2011a).

Like 'Utufomesi Siliva Cliff of Silver Foamy Waves (see Apenitesi K: Appendix F), Lulu mo Latu Lulu and Latu deals with its subject matter by way of location and direction on a large scale. Both punake kakato master poets deal with their varied topics of artistic and literary production in different ways. They commonly negotiate them as infinite intersecting (or connecting and separating) physical–material, psychological–emotional, and social–cultural entities, transforming them from a situation of chaos to a state of order. On the general level, such a negotiation is concerned with the aerodynamic, hydrodynamic, and socioecodynamic relationships among the wind matangi, sea tahi, and kakai people over their landscape and seascape movement in tā time and vā space. This, in both tā time and vā space, is done in the wider relationships between the celestial and terrestrial objects of navigational

significance, including both flora and fauna, in connection with the social organization of people over the productive and reproductive spheres. On the specific level, these aerodynamic, hydrodynamic, and socioecodynamic relationships are borne in the intersection (or connection and separation) of the vaka boat, kava drinking, and fale house as artforms associated with a mixture of material, performance, and fine arts, as well as various others, such as sika'ulutoa javelin throwing, lovavaka boat racing, lova'a'alo canoe rowing, and fanifo surfing.

Lulu mo Lātū makes clever use of two to three pitches in varied melodic and rhythmic patterns, which are overlaid with key, tempo, and volume changes by the performers. There is a slight acceleration from māmālie slow to vave fast tempo in the repetition of kupu verse 1, and then again in kupu verse 2. The latter accompanies the emergence of quicker rhythms in varied patterns. The repetition of kupu verse 2 features a raising of the kī key from ma'olalo low to ma'olunga high and volume from le'osi'i soft to le'olahi loud. This production of pattern, on the one hand, and arrangement of variables towards climax, on the other hand, are associated with the production of tatau symmetry, potupotutatau harmony and mālīe beauty as internal/process-driven aesthetic qualities, and māfana warmth, vela fire, and tauēlangi climatic elation as external/outcome-based aesthetic qualities (see Lear 2018; also see Helu 1999).

1. Ko Lulu ē! Ko Lulu ē!
Ko Lulu ē! Sua mai mate
Fakapō! Sua mai sua mai
Tū uu!

2. Ko Lātū! Lātū ē!
Pe'i tonga mu'a kae tokelau
'Ī ā! 'Ī ā!
Pale ki pā lapui le vā
Kae liua manu o le vā
Kae tākoi si'ene nga'uta
'Ī ā! 'Ī ā!

1. There's Lulu! There's Lulu!
Oh dear Lulu! Appease be the deadly sea
So deadly! The stormy, wavy sea is fierce
Let there be calm!

2. Dear Lātū! Oh Lātū!
From south to north a wind change¹⁵⁸
Oh yes! Oh yes!
Safe voyage, sacred be the seaspace
Let the sea birds guide us to land
So playful they do encircle
Oh yes, they do! Oh yes, they do!

NOTES

1. When is oratory a case of faiva lea speech-giving and when is it a case of tufunga lea speech-making? The former involves fai the giving or performing of a lea speech by the sino body loto onside (or inside) the sino body. The latter involves ngaohi making or creating of a lea speech by the sino body tu'a outside of the sino body. In both cases, the sino body is the artist.

2. Besides using *langa* to mean build—for example, a fale house in *tufunga langafale* the material art of house-building—it is used to mean labor pains in *fā'ele* birth-giving and heart-ache in 'ofa love. Both are associated with the *fā'ē* mother, the latter as in the idiomatic expression *langa 'ae fatu/mafu he 'ofa*, the heart aches in love.

3. Or *veteki*, *veuki*, or *holoki*, taken apart.

4. See Potauaine (2010), who advances an idea that the fale house is a *fefine* woman informed by its various cognates, namely, *fā'ē* mother and *fā'ele* birth-giving all derived from *kelekele* earth, which is also considered *fefine* feminine in essence (see essay 4).

5. The *vaka* boat and fale house are used as a *heliaki* metaphor/symbol for when people are *puke/mahamahaki* sickly through old age and sickness/illness, such as in the idiomatic expressions *vaka popo* rotting-off boat and *fale holo* falling-apart house.

6. See Māhina (2011b), who observes the *fakafelavai* intersection (or *fakahoko* connection and *fakamāvae* separation) of the fale house, *kava* drinking, and *vaka* boat, as such respective plurality and unity of aerodynamic, socioecodynamic, and socioecodynamic tendencies. Also see, for example, Holakeituai (2019), Māhina, Potauaine, and Moa, and Potauaine (2010).

7. From a *tāvāist* philosophical thinking and practice, by using 'iai reality, reference is made to *tā* and *vā*, time and space, which is four-dimensional rather than three-dimensional. Compare this with the realist philosophy of existence (also see, for example, the tenets of *tāvāism* as a philosophy of reality).

8. This, by way of both distinction and application, points not only to the inseparability of 'ilo knowledge and *poto* skill, but also to the precedence of the former over the latter. This can be compared with classical and critical taking the lead over technical and vocational in terms of education.

9. The definition was extended beyond 'atamai mind and *fakakaukau* thinking in the 'uto brain to include *ongo* feeling and *loto* desire in the *fatu/mafu* heart.

10. By the objective–subjective distinction, we take it to mean the *hoa* pairs/binaries of *tu'a-loto* outside–inside/external–internal distinction over the *sino* body as the *loto* center of the exchange. Philosophically, all things in reality, including *sino* body, 'atamai mind, and feeling as social entities are, because of their existence, real occurrences that have their own independent characters, all taking place in *tā-vā* time-space.

11. This constitutes a *tāvāist* philosophy of both mind and heart as it parallels a realist philosophy of the same.

12. Like the inseparability of *tā* and *vā*, time and space, *fuo* and *uho*, form and content, are inseparable on both abstract and concrete levels. These physical–bodily, psychological–emotional, and social–cultural entities are inseparable in reality as in nature, mind, and society, which, by extension, are commonly examined in both their particularity and generality.

13. Or the entity that *ongo* feels. As such, it functions merely as a *vaka/hala* medium/vessel/vehicle.

14. Or the entity that 'ilo knows and by nature acts simply as a vaka/hala medium/vessel/vehicle.

15. By this, reference is made to the “qualities” (and “quantities”) of things, events, or states of affairs in reality as in nature, mind, and society that take place independently of both 'atamai mind and ongo feeling as advanced by tāvāism and realism as compatible brands of philosophy.

16. This is closely aligned to both the distinction and the application of the Tongan faiva performance, tufunga material, and nimamea'a fine arts over the sino body by means of tu'a externality and loto internality (see this essay).

17. Or receptors.

18. Or sensors.

19. As fakafelavai intersecting (or fakahoko connecting and fakamāvae separating) entities.

20. The three plugged and functional pores of the coconut seed are considered the mata eyes and ngutu mouth of the niu coconut inner seed.

21. As fakafelavai intersecting (or fakahoko connecting and fakamāvae separating) entities.

22. The word kālava, like the term lalava, means fakafelavai intersection (or fakahoko connection and fakamāvae separation). The old word for sex as a form of physical, psychological, and social union is lala, which is reserved only for animals, notably, kulī dogs.

23. That is, the hows, whens, wheres, and whys versus the whats of knowledge and feeling (see, for example, this essay).

24. That is, tofoto'ō, faito'ō, and tukuto'ō, marking the beginning, doing, and ending of faito'ō, healing (see, for example, this essay).

25. Both medicine and healing are called faito'ō, defined as a “process,” with tofoto'ō as the beginning and tukuto'ō as the ending.

26. We added the third variable, namely, sociotherapy or social–cultural, to physiotherapy or physical–bodily and psychotherapy or psychological–emotional, thereby making the equation whole. The parts make up the whole and the whole is made up of the parts in both their individuality and their totality as indivisible entities.

27. Or lelei, which also means good.

28. As a form of tufunga material art, like nimamea'a fine arts, the healer heals the healed outside the healer, both as a body and as a material artist.

29. The word mata'usi arse is divided into two parts, mata and 'usi (a variation of u'u) bite, which simply means the matau'u, literally meaning the “eye that bites” or the “biting eye.” Both mata'usi “arseeye” and ava'usi arsehole mean mata eye and ava hole as two sides of the

same thing—'usi arse which, because of its kula redness, is a mata kula red eye and/or ava kula red hole.

30. Like "Kisses in the Nederends" (1995), "Tales of the Tikongs" (1983) is a work of fiction in both faiva fakaoli comedy and faiva fakamamahi tragedy. The Tongan and Samoan words for defecate and feces are siko and tiko, respectively. The inhabitants of the fictional island of Tiko are Tikongs—by extension, the shitty people of the island of shit. Genealogically, the Tikongs of the island of Tiko are of both Samoan and Tongan descent. However, the clever but heliaki metaphysical use of Tiko and Tikongs by the comedian and tragedian Hau'ofa is a mixture of comedy and tragedy. The author affectively and effectively deploys performance art genres as a critique of the funny and the sad sides of economic development imposed on Tiko and the Tikongs.

31. Not only were arts, namely, faiva performance, tufunga material and nimamea'a fine arts, made to be beautiful, they were made to be also useful—that is, the more beautiful, the more useful and by the same token, the more useful, the more beautiful.

32. Both tāvāism and realism align as brands of philosophy of reality, where tā time and vā space are considered the common vaka or hala, that is, medium, vessel, or vehicle in which all things exist.

33. These are found among the so-called Malayo-Polynesian, now Austronesian, languages as tarag and wan, in the case of the Indigenous populations of Taiwan.

34. Hence, their indivisibility and indispensability in 'iai reality is as in nature, mind, and society.

35. Or hala, which means path, road, or way, as in the heliaki proverb: Tēvolo hala he sikotā, The devil (that is, fa'ahikehe, defined as "being of a different side," which is that of death and the dead) manifests itself by the path, road, or way of a kingfisher. Both vaka and hala also mean receptacle, vessel, or vehicle.

36. As opposed to their singular, technoteleological, analytical, atomistic, and linear arrangements in the West.

37. The terms faiva, tufunga, and nimamea'a—which, respectively, mean "do time in space," "beat the surface," and "fine hand," depicting the nima hands as a time marker of things (that is, vā space)—are constitutive of both tā time and vā space.

38. This can be understood in the broader context of Tongan philosophy of ako education defined as a dialectical temporal-spatial, formal-substantial (and functional-practical) transformation of 'atamai mind and fakakaukau thinking in the 'uto brain, on the one hand, and ongo feeling and loto desire in the fatu/mafu heart, on the other hand, from vale ignorance to 'ilo knowledge to poto skill in that logical order of precedence. Ako education and 'aati art were intimately aligned to each other. Ako education was conducted along the three arts, carried out under the ha'a faiva tufunga and nimamea'a as professional classes—at least before contact with Europe, when both were displaced by Western ako education based in 'apiaku schools and sapuseki subjects.

39. The word ta'anga means "cutting," as in ta, ta'anga 'akau, meaning tree-cutting, metaphorically used as a heliaki for ta'anga poetry as the "beating of language."

40. These human meanings are about 'ilo knowledge (and poto skill) dialectically constituted in fonua/kalatua culture and historically transmitted in tala/lea language.

41. The term mālie is applied more to faiva performance arts and the word faka'ofu'ofa is linked to both tufunga material arts and nimamea'a fine arts.

42. The term punake master poet of poetry, music and dance, evokes an imagery of classicism, that is, the best and permanence in all human endeavors across types of disciplinary practices and forms of social activities, which are defined by the rarity of both confinement and refinement, especially within and across the three performance arts (see Anderson 1962; Helu 1999g; Māhina 1997, 2008a).

43. The punake kakato is considered more experienced, knowledgeable, and skillful than the punake kapo, who is regarded as less experienced, knowledgeable, and skillful.

44. In all probability, the naming of the individual artists pulotu was linked to Pulotu as the ancestral homeland and afterworld of Moana Oceania people from which people physically ventured afar in mo'ui life and to which they, in turn, spiritually returned in mate death. Like the punake, the pulotu are characterized by a rarity of both confinement and refinement when associated with poets, musicians/composers, and choreographers.

45. The performance arts of faiva maau poems and faiva ta'anga poetry are usually referred to as faiva lau performance arts of reciting, that is, lea speaking with lau as a variation of lea. Both faiva maau poems and faiva ta'anga are concerned with ongo sounds that are patterned into symbols and then given 'uhinga meanings. The word maau means order, orderly, and defined—like faiva ta'anga poetry—as a special lea language involving the intensification of tā time and fuo form and the reconstitution of vā space and uho content on both abstract and concrete levels. However, the term ta'anga means "cutting" ("beating" or "striking"), as in tā ta'anga 'akau tree-cutting used as a heliaki symbol/metaphor.

46. This may mean that faiva hiva/fasi music and faiva haka dance are themselves devoid of human 'uhinga meanings (see Māhina 2009: 505–11; see also Anderson, Cullum, and Lycos 1982).

47. That is, performed by the performance artists inside and/or onside of the body as artists (or creators).

48. That is, by the tufunga material and nimamea'a fine artists outside of the body as artists or creators.

49. Both taken from a tāvāist philosophical perspective as me'a matter, and me'a matter as ivi energy, i.e., fiery-type mass and tendencies, which are variously transformed by means of tā time and vā space on the abstract level and fuo form and uho content on the concrete level.

50. From a tāvāist philosophical perspective, the konga parts make up the kotoa whole and the kotoa whole is made up of the konga parts as indivisible yet indispensable intersecting or connecting and separating hoa pairs/binaries of equals and opposites—as are all things in

reality as in nature, mind, and society. This points to the indivisibility but indispensability of tā-vā time-space on the abstract level and fuo-uho form-content on the concrete level.

51. Both the words heliaki metaphors/symbols faka'esia metaphors/symbols are used as an artistic (and literary) device, with the former in faiva ta'anga poetry and the latter in faiva lea speech-giving (and tufunga lea speech-making) inclusive of faiva lea heliaki proverbial sayings oratory. The term faka'esia, which is often used in the material art of toolmaking, as in the making of the handle of a knife or 'esia'ihele, also known as fakavakahele—literally meaning “medium of a knife,” that is, the vehicle through which the handle of a knife blade is covered. The word 'esia'ihele or fakavakahele is, like heliaki, a metaphor/symbol for wrapping up an idea in oratory (or words and language), involving the respective material and performance arts of tufunga lea speech-making and faiva lea speech-giving oratory.

52. Where the term “beat” refers to the “beating” or “marking” (that is, “cutting”) of sound as an expression of tā time.

53. There are different forms of tu'akautā musical device, such as, fakahēhē in Tongan vocal music; fakatahala (fakatahala, fakatahele, and fakatohele) in Tongan instrumental music, as in faiva tānafa skin-made drumming.

54. This was popularized by the master poet Tātuila Pusiaki, son of the master poet Vili Pusiaki, who put most of the lakalaka poetry of Queen Sālote to both music and dance (see Māhina 1992; Wood-Ellem 2004; also see Kaeppler 1993; among others).

55. This engages in the insertion of a meaning between two meanings, as in the case of a tone/note between two tones/notes in music and a movement between two movements in dance.

56. As well as talatupu'a mythology and fananga legend.

57. This type of heliaki metaphor/symbol was introduced by Maui-TāVā-He-Akō, Tēvita O. Ka'ili (pers. comm., 2012).

58. Kolofo'ou is village of the Tau Tahī Sea Warriors and royal residence of the newly created and fourth dynasty Tu'i Tupou, situated in Nuku'alofa, on the main island of Tonga'eiki, Tongatapu, or Tongalahi.

59. Also known as hiva 'ofa love songs, hiva tango courting songs, or hiva 'eva wooing songs.

60. Also as sung and danced poetry.

61. These songs involve ta'anga poetry which is composed and then put to both hiva music and haka dance so they can be aptly called faiva ta'anga hiva haka sung and danced poetry. For convenience, they can be generally named ta'anga hiva sung poetry.

62. Old form of 'eva courting.

63. New form of 'tango courting.

64. The term fakatangi literally means “in the style of crying,” which is used in faiva fananga legend-telling as a synopsis of the main events, sung, in the ongo, afo, or fasi fakafa’ahikehe, literally “sound, tone, or tune of a different, order, or being,” i.e., sound of death and of the dead.

65. The European music terms, major and minor, are translated into Tongan as maina/mīnoa and maisoa/mīsoa, respectively.

66. From a Tongan music perspective, the European half tone can be seen as a form of tu’akautā musical device, whereby the interval or space vā between two tones tā is cut into two symmetrical halves (see Lear 2018; Potauaine 2017).

67. As a form of tu’akautā musical device extra musical notes are sung outside yet inside, between, two designated musical notes.

68. Short for koe ‘uhinga.

69. Short for ‘oku ou and kuo u.

70. Symbol for a male monarch as opposed to the māhina moon for a tu’i fefine female monarch.

71. Short for na’ē.

72. Symbol for the island of Niufo’ou.

73. Symbol for Tu’i Tonga.

74. Short for ‘oku.

75. Symbol for the Tu’i Tonga; The word langitu’oua literally means “second-tiered sky,” i.e., “second-tiered royal tomb”; langi is used as a name of Tu’i Tonga royal tombs, namely, ‘otu langi. The Langi Sky is the abode of the gods Tangaloa, where Tangaloa ‘Eitumatupu’a happened to be the father of the first Tu’i Tonga ‘Aho’ēitu, whose mother was ‘Ilaheva, later named Va’epoua, an earth woman of noble birth.

76. Short for Laumata-‘O-Faingā’a, one of the fine mats gifted by the Samoan royalty to Fasi’apule on behalf of the Tu’i Tonga. The other was Hau-‘O-Momo. This was associated with Tu’i Tonga Lafa, nicknamed Tu’itātui, eleventh Tu’i Tonga, son of Momo, tenth Tu’i Tonga. Fasi’apule was the half-brother of Tu’itātui.

77. Which literally means “upper roadside,” the location of the royal residence, Olotele, at Lapaha in Mu’a; symbol for the Tu’i Tonga; cf. Kauhālalo, literally meaning “lower roadside,” as the royal residence, Fonuamotu, Fonuatanu, of Tu’i Ha’atakalaua, which was situated on the seaside.

78. The collective name of Tu’i Tonga’s retainers and attendants made up metaphorically of the older Langi Sky or historically of Samoan brothers of ‘Aho’ēitu, the first Tu’i Tonga.

79. Name of direct descendant of the Tu'i Tonga line who could have ascended to the title had it continued.

80. A fine mat used in royal marriage as a symbol of the first love.

81. Name of a good pigeon-snaring mound; a symbol for courting especially of women by men.

82. Reddish or brownish beads made into a necklace from seeds of plants.

83. Symbol for the Samoan-led Tu'i Kanokupolu and the village of Kanokupolu at Muifonua in Hihifo.

84. Symbol for women, especially those of noble birth.

85. Symbol for Kolofo'ou, Nuku'alofa, as the stronghold of the Tau Tahī Sea Warriors and one of the four palaces of Tu'i Tupou situated in Tonga'eiki, Tongatapu, or Tongalahi.

86. Short of 'oku ou; cf. kou as also contractions of kuo u and 'oku ou.

87. Tonganized of the English word self, which also means sino body.

88. Tonganized of the English term heaven; it also means langi, translated as sky, the abode of the 'otua, gods.

89. In place of maama, that is, earth, as a clever variation in heliaki metaphor/symbol; cf. kohi lines 28 and 32.

90. Symbol for women of noble birth; manuma'a is variously known as manuekiaki, manuhina, manusina, and manutea, all meaning white bird.

91. Symbol for Niuafo'ou.

92. Cf. hēvani heaven.

93. Symbol for high chiefs.

94. See kohi line 33, where the "ideal" mo'unga mountain is now Sia-Ko-Veiongo, literally meaning "Mound of veiongo," with veiongo as a variation of vaiongo, literally meaning "sound-making spring;" symbol for Tu'i Kanokupolu, which is situated at the village of Kolo-motu'a, literally meaning old village, the royal residence of Mumui as the eighteenth and last Tu'i Kanokupolu, following the newly created fourth kingly line, Tu'i Tupou (now renumbered 1–6) of the Tau Tahī Sea Warriors together with the creation of the village of Kolofo'ou, literally meaning "new village," newly divided by Hala Vaha'akolo, literally meaning, road between two villages. Both villages were hitherto collectively known by the old name Nuku'alofa.

95. Samoan word for farewell.

96. There are two meanings of kakala, namely, sweet-smelling flowers, leaves, and tree barks and kupesi-designed flowers.

97. Sweet-smell is finely assorted in varying degrees, such as 'alaha, 'a'ala, manongi, ngan-gatu, tangitangi, taufa, and tautaufa.

98. The word folau is used as a heliaki metaphor/symbol for passing from life to death, which involves, in the case of Tonga, voyaging from Maama to Pulumotu, the ancestral homeland and afterworld of Moana Oceania. From a Tongan perspective, the symbolic names of Fiji, Tonga, and Sāmoa are Pulumotu, Maama, and Langi, respectively, representing the past, present, and future. Although Pulumotu is taken as the abode of goddess Hikule'ō, Maama and Langi are the domains of the Maui and Tangaloa gods, respectively.

99. As a form of tu'akautā musica device extra words or sounds (e.g., mālie, 'aaa, and 'ioo) are uttered outside yet inside, between, designated words or sounds.

100. The word fakasaute is Tonganized of northerly, known in Tongan as fakaTonga, both meaning southerly.

101. The meanings of vale include ignorance, fool, foolish, confuse, all of which point to a situation in which both 'atamai mind and loto/fatu/mafu heart lose touch with reality, as in a person who is deeply in 'ofa love, equated with mate death.

102. The Tonganized word hēvani means heaven, the equivalent of langi, both meaning heaven and/or sky, the abode of Tangaloa gods.

103. As a great architectural and engineering feat, Paepae-'o-Tele'a is one of the most beautiful langi royal tombs of the Tu'i Tonga. The word langi is a reference to the abode of the Tangaloa gods, where one was Tangaloa 'Eitumātupu'a, the father of the first Tu'i Tonga, 'Aho'eitu.

104. See Lear (2018) for an investigation into Tongan motif as a music concept and practice based on the aesthetic operation of kupesi designs/motifs in tufunga material arts and nima-me'a fine arts. Also see Ka'ili's (2017d) use of kupesi designs/motifs in the study of tauhi vā as a faiva performance art.

105. As a form of tu'akautā, sung words of the poetry are repeated by way of recitation, inside yet outside, between designated sung words.

106. The fafangu siliva, Tonganization of silver bell, is a heliaki for the silverlike, romantically led reflection of a moonlit night, when lovers are actively absorbed in the sweet sound of love in all its multifaceted physical, psychological, and emotional dimensions.

107. The word fanongo is an elongation of ongo, both meaning hearing, as in this, the ongo or sound as an entity given in nature.

108. Hiva kakala love songs are comprised of Tongan and European music concepts and practices (see Lear 2018; Moyle 1987).

109. The distant fetu'u star, Kolub, and the throne of 'Otua God are a hoa pair/binary that are paradoxically but historically far yet near in terms of the emission of maama light and 'ofa love on the people of the maama earth.

110. Maisoa mei Saione Major, A Sound from Zion, is composed using the European music time signature of 4/4, meaning there are four crotchet beats per measure.

111. A biblical heliaki metaphor/symbol for the ngaahi same or psalms as a beautiful yet useful form of poetry, music, and dance performed by the skillful musicians and danced by the beloved and lovely Miriam (kupu verse 1, kōhi lines 1–6) as a source of both earthly beauty and heavenly energy. Both tend to heal the body, mind, and heart.

112. A biblical symbol for human mālie/faka'ofō'ofa beauty and divine ivi energy. Both are therapeutic, hypnotic, or psychoanalytic in affect and effect.

113. The word palataisi is a Tonganization of the English term paradise. As a biblical heliaki metaphor/symbol it evokes the most beautiful nirvana-like, orgasmic effect of love, as in the earthly but divine conditions of both knowing and feeling of tauēlangi which are associated with good poetry, music, and dance as a form of uplifting, climatic elation.

114. A biblical heliaki metaphor/symbol this distant star, next the throne of god, is far yet near, depicting the love of god from a heavenly distance but felt in its earthly presence.

115. In old Tonga, hiva/fasi music was predominantly, if not entirely, ongo, afo, or fasi fakafa'ahiheke (i.e., sound, tone, or tune of a different side, order, or being), as opposed to ongo, afo, or fasi fakafa'ahitatau, fakafa'ahitaha (i.e., sound, tone, or tune of the same side, order, or being). The former has to do with death and the dead. The latter has to do with life and the living. The ongo, afo, or fasi fakafa'ahiheke or sound, tone, or tune of a different side, order, or being is said to be based on the Tongan fangufangu nose flute. As approximate translations, ongo, afo or fasi fakafa'ahiheke and ongo, afo or fasi fakafa'ahitatau have been commonly associated with minor sound, tone or tune and major sound, tone or tune, respectively.

116. The words maisoa and Saione as Tonganization of the English terms major and Zion are used as biblical heliaki metaphors/symbols (tau/kōlesi chorus, kōhi/laini line 1) (also see footnote 72). Also see paradise and Kolob (kupu/veesi verse 2, kōhi/laini line 3), on the one hand, and maisoa major and Saione Zion (tau/kōlesi chorus, kōhi/laini line 1), on the other hand, as parallel hoa pairings/binaries.

117. In Tonga, the art of oratory is divided into the respective material and performance arts of tufunga lea speech-making and faiva lea speech-giving. The former is created tu'a outside, external of the sino body, i.e., tefito-he-tu'a-sino, that is, non-body-centric. The latter is created loto inside, internal, and/or outside of the sino body, that is, tefito-he-loto-sino, i.e., body-centric.

118. That is, kehe he taha diversity in unity, taha he kehe unity in diversity or lahi he taha many in one, taha he lahi one in many as converses, i.e., hoa pairings/binaries of each other.

119. Or desire loto and heart loto.

120. Or desire loto and heart loto.

121. Or potupotukehekehe.

122. The computer as a work of art is considered a form of psychotherapy, that is, computer psychotherapy.

123. The act of the removal of puke sickness and mahaki illness in place of sai wellness.

124. As a performance art, faiva talanoa is concerned with the fakatatau mediation of differences in the creation of commonalities, transforming them from a condition of vale ignorance to a situation of 'ilo knowledge defined by a state of noa, numerically symbolized by 0, acquired when two or more tendencies meet at a common point.

125. Or talatupu'a.

126. Metaphorically, the past, present, and future are, respectively, called kuongamu'a age in the front, kuongaloto age in the middle, and kuongamui age in the back. They are historically named kuohili that which has passed, lotolotonga that which is now, and kaha'u that which is yet come. One can say that in both metaphorical and historical ways, Tongans are tā-vā time-space travelers, forward into the past and backward into the future, both taking place in the present.

127. Tongan for both Alzheimer and dementia, that is, 'atamai ngalongalo forgetful mind as mental conditions associated with forgetfulness; cf. loto ngalongalo, translated into English as forgetful desire, which is also Tongan for both Alzheimer and dementia as emotional conditions associated with forgetfulness.

128. Tongan for both Alzheimer and dementia, that is, loto ngalongalo forgetful desire as emotional conditions associated with forgetfulness; cf. 'atamai ngalongalo, translated into English as forgetful mind, which is also Tongan for Alzheimer and dementia as mental conditions associated with forgetfulness.

129. As forms of heliaki metaphor/symbol, the terms faka'imisi image-making and faka'esia handle-making, as in the case of a hele knife are, respectively, used in faiva ta'anga poetry and faiva lea speech-giving (and tufunga lea speech-making) oratory.

130. In Tongan thinking concept and praxis, the toto blood is the carrier of physical–bodily, psychological–emotional, and social–cultural information, which is the equivalent of DNA in scientific terms.

131. The title 'Utufōmesi Siliva is approximately translated into Silver Foamy Waves, where the English word silver, translated into Tongan as siliva, is used as heliaki metaphor/symbol for white, translated as hina, hinehina, tea, and tetea, all merely as variations. By extension, the title can be variously translated either as either 'Ututahi Siliva, 'Utupeau Siliva, and 'Utungalu Siliva or 'Ututahi Fisihina, 'Utupeau Fisihina, and 'Utungalu Fisihina.

132. La'akulu, Rev. Dr. Mo'ungaloa was a former president of the Siasi Uesiliana Tau'atāina 'o Tonga.

133. Also known as Tonga'eiki and Tongalahi. The names Tonga'eiki, Tongatapu, and Tongalahi are linked to the main island of Tonga for its godly 'eiki and tapu connections through the first Tu'i Tonga, Aho'eitu to his Langi or Sky father Tangaloa.

134. An artistic and literary tool used in faiva performance arts of faiva ta'anga poetry which actively engages the fakatatau mediation of the fakafelavai intersection (or fakahoko connection and fakamāvae separation) of 'uhinga human meanings through sustained tatau symmetry and potupotutatau harmony to produce mālie/faka'ofa beauty/quality. Quite simply, heliaki means "symbolically saying one thing but really meaning another" (Māhina 2009: 505–11).

135. Commonly referred to as 'dotted rhythms' in European music, from a Tongan musical perspective these multiplications and subdivisions of existing intersections between beats occur by way of tu'akautā as an artistic device. Here, the second note value is cut into two symmetrical parts, with one part added to the first note value; the first note is thereby lengthened by half of its original value. The result is a 'swing' feel.

136. Heliaki metaphor/symbol for the mobilization of the whole of Tonga. There are two types of mana, physical mana and social mana. The latter is used as a heliaki metaphor/symbol for the former. Both types of mana are about physical power and social power. Social power is characterized by status, dignity, and privilege through control over both material and human resources. As hoa pairing/binary, natural events, mana thunder and 'uhila lightning take place together chronologically. The latter precedes the former, as in the commonly uttered expressions, tapa e 'uhila lightning flash and pā e mana thunder striking respectively. The word mana fatulisi lightning thunder is when both 'uhila, lightning and mana thunder happen concurrently and are associated with physical power.

137. Heliaki metaphor/symbol for the local Tongan radio A3Z, formerly ZCO.

138. Heliaki metaphor/symbol for technological revolution, as in the case of its evolution in the atomic age, now followed by both the space and information (information technology) ages.

139. Heliaki metaphor/symbol for the performance art of sharp-ended, toa-made javelin throwing. Faiva sika'ulutoa, made of toa, ironwood.

140. Heliaki metaphor/symbol for both hoihoifua beauty and 'eiki chiefness.

141. Heliaki metaphor/symbol for the kie as specific object of wealth and of both hoihoifua beauty and 'eiki chiefness.

142. Heliaki metaphor/symbol for the village of Kolovai.

143. Heliaki metaphor/symbol for the beauty of Kolovai.

144. Heliaki metaphor/symbol for a great vision.

145. Heliaki metaphor/symbol for the Miss Beauty Pageant as a national event of immense social significance.

146. Heliaki metaphor/symbol for the extreme beauty of her dancing costume, the making and wearing of which are material and performance arts of tufunga teuteu dress-making and faiva teuteu dress-wearing respectively.

147. Heliaki metaphor/symbol for great beauty.

148. Heliaki metaphor/symbol for misi dream.

149. A biblical heliaki metaphor/symbol for the 'alaha, ngangatu, manongi, feluteni, ngatu-vai, tangitangi, sweet-smelling, flowers as an object of great faka'ofa'ofa beauty and of 'ofa love (see Kavaliku 1961, 1977).

150. Heliaki metaphor/symbol for both rarity and uniqueness.

151. Heliaki metaphor/symbol for the village of Kolovai; Fala-'o-Sētane simply means mat of Satan, referring to the long stretch of sandy beach along the lagoon. For religious, moralistic reasons, it has been changed to Fala-'o-Ata, that is, mat of Ata.

152. Heliaki metaphor/symbol name, like Fala-'o-Sētane, for the village of Kolovai, also known as Funga-Mahufā, both meaning "beach full of pandanus plants." The other name is Mapu-'a-Vaea, named after the of mapu whistle of the pupu'apuhi blowholes with Vaea as the noble and estate holder of the village of Houma.

153. Heliaki metaphor/symbol for the village of Kolovai; cf. Taungapeka, Fala-'o-Sētane.

154. Heliaki metaphor/symbol for historicity and logicity of past events, occurrences, or states of affairs.

155. Heliaki metaphor/symbol for a pool of beautiful genes of which the beauty contestant is a descendant.

156. Heliaki metaphor/symbol of a cliff as a beautiful landmark, for the village of Kolovai.

157. Or navigation faifolau.

158. In kupu/veesi verse 2, kohi/laini lines 1–2, the mariners, by seeking the divine guidance of the Gods of the wind and sea, Lulu and Lātū, asked for favorable sea conditions, coupled with a change of the wind direction from south to north in their seascape movement from west to east in the great moana ocean. The word great, as in great ocean, is variously known across the Moana Oceania for example, Fiji, Tonga, Sāmoa, and Hawai'i as levu, lahi, tele, and nui, respectively. In Aotearoa, for example, the moana is named Moana Nui-'a-kiwa, that is, Great expanse of Ocean, which possibly means a huge space or expanse of moana ocean.

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KOLOSALIO GLOSSARY

afo	harmony, simultaneous pitch
'aho	day
aka	root
ako	educate, education; school, schooling
ako, faiva	education performance art of
ala	touch, sense of
'aonga	use, useful
'apasia	obesance
'ata	image, mirror, shadow, photo
'atamai	mind
'atamai ngalongalo	forgetful mind; Alzheimer, dementia
ava	hole; see mata, eye, as hoa, pair/binary
'āvanga	form of mental illness, psychosis, place of opening
'elelo	tongue; see sense of taste, ifo
ava'usi	arse, arsehole, literally “eye of the arse, anus”; see mata'usi, “arseeye”
fa'ē'ofa	loving mother
fā'ele	birth-giving
fa'ahitatau, fakafa'ahitatau	side of the same order, i.e., of life and the living
fa'ahikehe, fakafa'ahikehe	side of a different order, i.e., of death and the dead; see Pulotu
faikava	common kava drinking ceremony
faiva, ha'a	performance artists, professional class of
faito'o	process of healing

faiva	performance art
faka'apa'apa	respect
faka'esia	artistic and literary device for oratory; see heliaki
fakafasi	composer of music, instrumental music or vocal music with instrumental accompaniment
fakahiva	composer of music, vocal music
fakafatu	composer of poetry
fakafa'u	composer of poetry
fakasino	composer of dance
fakafelavai	intersect, intersection, intersecting
fakahoko	connect, connection, connecting
fakakaukau	think, thinking
fakamaka	fossil, fossilize
fakamā	shame
fakamālō	thank you; see fakafeta'i, thank you
fakamamahi, faiva	tragedy, performance art of
fakamāvae	separate, separation, separating
faka'ofō'ofa	beauty especially for all things in reality as in nature, mind, and society
fakaoli, faiva	comedy, performance art of
fakatatau	equalize; mediate, mediation
fālahi	width
fale	house
fale koe vaka fakafo'ohifo	house as upside down boat
fale holo	falling-apart house
fananga	legend; see myth, talatupu'a
fananga, faiva	legends, performance art of
fanongo	hearing; see the ears as "doorway"
fasi	tone; tune; air; melody; sequential pitch; leading voice
fasi, faiva	instrumental music or vocal music with instrumental accompaniment, performance art of; see faiva hiva
fetau	rivalry
fetau, hiva	rivalry, song of
fatu	heart; see mafu, heart
fā'u	create
fekeli	see vavanga; also see fifili, filihi, fokihi, vakili, vavanga
felekeu	chaos

fenāpasi	order
fepaki	conflict
fifili	see vavanga; also see fekeli, filihi, fokihi, vakili
filihi	see vavanga; also see fekeli, fifili, fokihi, vakili
fokihi	see vavanga; also see fekeli, fifili, filihi, vakili
fonua	person and place; see enua, fanua, fenua, fonua, hanua, honua
fo'ou	new, novel, novelty; original, originality
fua	fruit; measure; weigh
fuo	form; see uho as hoa pair/binary
fuopotopoto	circle, rounded
fuo-uho	form-content
ha'a	socioeconomic functions and/or sociopolitical unit
Ha'a Matakikila	Piercing Eyes Clan
Ha'a Fakanamunamu	Keen Scent Clan
Ha'a Telingaongo	Sharp Ears Clan
hahake	east
haka, faiva	dance, performance art of
haka-funga-haka	artistic and literary device for dance; see hola and kaiha'asi
hala	medium, vessel or vehicle; see vaka, boat, medium, vessel or vehicle
heliaki	artistic and literary device for poetry; see faka'esia
heulupe, faiva	pigeon snaring, performance art of
hihifo	west
hiva	tone, song, sing
hiva, faiva	vocal music, performance art; see faiva fasi
hiva kakala	love song; also see hiva 'ofa, hiva tango, and hiva 'eva
hiva 'eva	love song; also see hiva kakala, hiva 'ofa, and hiva tango
hiva 'ofa	love song; also see hiva tango, hiva 'eva, and hiva kakala
hoa	pairs/binaries
hoihoifua	beauty especially for women
hola	artistic and literary device for dance; see kaiha'asi or haka-funga-haka
huli	shoot
ifo	taste, sense of

‘iai	reality (temporality–spatiality or four-sided dimensionality)
ihu	nose; see sense of nanamu smell
‘ilo	knowing, knowledge
‘iloa	known
‘ilo’anga	knower, “place of knowing”
‘ilo’i	knower
‘ilokava	chiefly kava drinking ceremony
‘ilonga	place of knowing, short for ‘ilo’anga
kaha’u	future; “that which is yet to come”
kaiha’asi	artistic and literary device for dance; see hola and haka-funga-haka
kuohili	past; “that which has passed”
kalatua	culture
kālava	blood vessel
kanotohi	abstract
kau mate	dead
kava	plant, narcotic beverage
kava he vā ‘oe vaka moe fale	kava between boat and house
kehekehe he taha	diversity in unity; see “many in one”
kie	fine mat
kuohili	past; “that which has passed”
kohi	line
konga	part; see kotoa, whole, as hoa, pair/binary
kotoa	whole; see konga, part, as hoa, pair/binary
kuongaloto	present; “age in the middle”
kuongamu’a	past; “age in the front”
kuongamui	future; “age in the back”
kupesi	geometric design; motif
kupu	verse
la ā	sun
lafo, faiva	lafo-disc throwing, performance art of
lala	sex
langi	sky; heaven; cf. royal tomb
lau, faiva	poem, poetry, performance art of “reciting”
lea	language, word
lea, faiva	speech-giving, performance art of
lea, tufunga	speech-making, material art of
lea heliaki, faiva	proverbial sayings, proverbs, performance art of
liliulea	language translation
loto	desire, inside, heart; also see loto middle, center

loto ngalongalo	forgetful heart; Alzheimer, dementia
lōloa	length
loloto	depth
lotolotonga/lolotonga	present; “that which is now”
loto-tu‘a	inside–outside, inside out
lupe	pigeon/dove
maama	light; see malama
maau	poem; order, orderly
maau, faiva	poem, performance art of; see ta‘anga poetry
māfana	warmth
mafu	heart; see fatu heart
māhina	moon; see month māhina
mai	in the direction of; see ‘atamai, mind
maina	minor, also see mīnoa minor
maisoa	major, also see mīsoa
mate	death
ma‘u	discover
mahaki	illness; see puke, sickness
maokupu	breadth
mālū‘ia	reverence
ma‘olunga	height
makatu‘u	bedrock
mata	eye; eye, sense of; see sense of sight sio; also see ava, hole, as hoa
matapā	doorway; see “senses” properly as “doorways”
mata‘usi	arse, “arseeye”; literally “eye of the arse, anus” as hoa, pair/binary of ava‘usi
moana	ocean
motu‘a	old, old age; ripe
mīnoa	minor, also see maina
misi	dream
misi, faiva	dream, performance art of
mīsoa	major, also see maisoa
mo‘ui	life
mo‘unga	mountain
mu‘a	front, before
mui	back, after
nanamu	smell, sense of
nima	hand; see hands as “doorways”
ninamea‘a	fine art
ninamea‘a, ha‘a	fine artists, professional class of

nota	Tonganization of “note” in music
‘ofa mo‘oni	true love
ongo	feeling, hearing, and sound
ongo‘anga	feeler, “place of feeling”
pō	night
poto	skill, clever, wisdom
puke	sickness; see mahaki, illness
pulotu	ancestral homeland and after world of Moana Oceania people
pulotu fatu	specialist artist in poetry, poet; see pulotu fa‘u
pulotu fa‘u	specialist artist in poetry, poet; see pulotu fatu
pulotu fasi	specialist artist in music, musician; cf. pulotu hiva
pulotu haka	specialist artist in dance, dancer, choreographer
pulotu hiva	specialist artist in music, musician; see pulotu fasi
punake	master poet of poetry, music, and dance
punake kakato	master poet; knowledgeable, skillful, and expe- rienced poet
punake kapo	amateur poet; less knowledgeable, skillful, and experienced poet
sia	mound
siaheulupe	pigeon-snaring mound
siko	faces; shit; Tongan for tiko
sio	sight, sense of; see matapā, doorway
siokita	selfish; self-centered/centric
siokitu‘a	outward-looking; non–self-centered/centric
tā	time; see vā as hoa, pair/binary, and kā and trag as variations
tā ‘akau	tree-cutting; see ta‘anga ‘akau tree-cutting
ta‘anga ‘akau	tree-cutting; see ta ‘akau tree-cutting
ta‘anga, faiva	poetry, performance art of; see maau, poem, performance art of
tafa‘akifā	four-sided, four-sided dimensionality; see tapafā four-sided
taha he kehekehe	unity in diversity; see also taha he lahi, one in many
takai	going around; see vilo, vilotakai
tala	language; see also lea, language words
tapafā	four-sided, four-sided dimensionality; see tafa‘akifā four-sided

tau	war; arrive; see war tau
tākītā, faiva	guitar playing, performance art of
tālali, faiva	wooden drum, performance art of
tama	child
tama 'ofa	loving child
tānafa, faiva	skin-made drum, performance art of
taungafanau	womb
tā'ukulele, faiva	'ukulele playing, performance art of
tautahi	sea warriors
tālanga	form of critical talking, i.e., intensified talking
talanoa, faiva	storytelling, performance art of
talakamata	introduction
talamu'a	foreword
talanoa	form of "critical yet harmonious talk"
talangata	conclusion
tālave	form of gentle talking
talavou	beauty, especially for men
tauēlangi	climatic elation, literally meaning "reaching the sky"
tā-vā	time-space
tāvāism	ta-va time-space philosophy of reality; see realism
taumafakava	royal kava drinking ceremony
tāvāist	philosopher of tavaism; see realist
telinga	ear; see doorway of fanongo hearing
tefito-'i-loto-he-sino	body-centered/centric
tefito-'i-tu'a-he-sino	non-body-centered/centric
tiko	faces; shit; Samoan for siko
tofoto'ó	beginning of process of faito'ó, healing
tokelau	north; see also 'olunga up-above north
tonga	south; also see down-below south
tu'akautā	musical device
tu'a-loto	outside-inside; outside in
tu'i fefine	female monarch
tufunga	material art/artist
tufunga, ha'a	material arts/artists, professional class of
tukupā	dedication
tukuto'ó	end of process of faito'ó, healing
'uhinga	human meaning
uho	content; also see fuo form as hoa pair/binary
'uto	brain; "coconut apple," both meaning 'uto

‘usi	arse, mata‘usi, “arseeye,” and ava‘usi, arsehole
u‘u	bite; see mata‘usi, “arseeye,” and ava‘usi, arsehole, as the biting eye or hole
u‘usi	bite; the eye or hole that bites
vā	space; see tā, kā, and tarag as hoa, pairings/binaries, and wā and wan as variations
vai	water; spring; stream
vaka	boat
vaka koe fale fakafo‘ohake	boat as upside-down house
vaka popo	falling-apart, rotting house
vakili	see vavanga; also see fekeli, fifili, filihi, fokihi
vale	ignorance; mental illness
valevale	fetus; child
vangana	form of sound
vāvāngana	form of sound
vavalo	form of futuristic thinking
vavanga	form of critical thinking; see fekeli, fifili, filihi, fokihi, vakili
vela	fieriness, heat, hot, burning
viki	praise; also see sani, praise
viki, hiva	praise, song of
vilo	going in a circle; encircle, encircling; see takai
vilotakai	going repeatedly in a circle, as in helix, vortex or spiral; see takai encircle

**TONGAN HOA: INSEPARABLE YET INDISPENSABLE PAIRS/
BINARIES**

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We dissect hoatism as a fundamental in Tongan philosophical thinking and feeling that is based in the concept and practice of hoa as inseparable yet indispensable pairs/binaries, with examples taken from across nature, mind, and society. From a tāväist philosophical perspective, everywhere in reality, as in nature, mind, and society, is intersection, and there is nothing above and beyond connection and separation. This is derived from the general tāväist fact that all things in reality stand in eternal relations of exchange, giving rise to order and conflict, both having the same logical status, when equal and opposite identities, entities, or

tendencies meet at a common point, defined by a state of noa 0 or zero-point. The same applies to the mata-ava eye-hole, as a hoa pair/binary, where both are everywhere in reality and there is nothing over and above mata eye, and ava hole.

Tukupā Dedication

To the memories of Epeli Hau'ofa—whose ever-lasting laumālie soul, is now in the already-taken-place kuohili/kuongamu'a past before us, lingering on to the yet-to-take-place kaha'u/kuongamui future, behind us—both currently taking place in the lotolotonga/kuongaloto present. By creatively yet critically dealing with hoa pairs/binaries in *Kisses in the Nederends*, *Tales of the Tikongs*, and *Our Sea of Islands*, Hau'ofa carried on his shoulders the legacies of our forebears, who had set them in motion in tā-vā time-space and fuo-uho form-content, both ontologically-epistemologically and historically-metaphorically.

Like fuo-uho form-content, on the concrete level, tā-vā time-space, on the abstract level is an inseparable yet indispensable hoa pair/binary, in reality, as in nature, mind-heart, and society. The severance of tā time, from vā space, like fuo form, from uho content, renders reality both “tā-less” “timeless” and “fuo-less” “formless,” just as the severance of vā space from tā time, and uho content, from fuo form, renders reality both “vā-less” “spaceless” and “uho-less” “contentless.” By virtue of both their inseparability and indispensability, reality (i.e., temporality-spatiality, formality-substantiality [and functionality and practicality]) is therefore four-dimensional rather than three-dimensional, both ontologically-epistemologically and historically-metaphorically.

—Tā-Vā Time-Space Philosophy of Reality

Talakamata Introduction

THE TONGAN CONCEPT AND PRACTICE OF HOA, inseparable but indispensable pairs of tatau equal and kehekehe opposite binaries, is deeply embedded in Tongan philosophical fakakaukau thinking and ongo feeling, across the gamut of 'iai reality—as in natula nature, 'ilo knowing and ongo emotion/feeling, and society (see Māhina 2002a: 303–8). Hoa Pair/Binary, as a concept and a practice, is also deeply anchored in Moanan Oceanian cultures, evident in the 49

cognates of *hoa/soa* pair/binary in Moanan Oceanian languages (Greenhill and Clark 2011). Thus, *hoa* pair/binary is a central and fundamental concept and practice in Moanan Oceania generally and in Tonga specifically and is critiqued in the general context of the Indigenous Tongan *Tā-Vā* Time-Space Philosophy of Reality (see Ka‘ili, Māhina, and Addo 2017: 1–17).

In this joint *fo‘ou* “original” essay, we set out to critically *faka‘eke/fekumi/fakatotolo* investigate the ‘ilo knowledge (and *poto* skills) on the one hand, and *ongo* feeling (and *loto* desire) on the other, dialectically constituted or composed in *fonua/kalatua* culture and historically transmitted or communicated in *tala/lea* language, both as social *vaka* mediums/vessels or *hala* vehicles. Such ‘ilo knowledge and *poto* skill, as well as *ongo* feeling and *loto* desire, is acquired in the process of *ako* education, where ‘ilo knowledge is “applied” through *poto* skill on the one hand, and *ongo* feeling is demanded in terms of *loto* desire, on the other. As a philosophy, Tongan *ako* education can be generally defined as a *tā-vā* temporal-spatial, *fuo-uho* formal-substantial, and ‘aonga-ngāue functional-practical transformation of the ‘atamai mind and *ongo* feeling from *vale* ignorance, to ‘ilo knowledge and *ongo* feeling on the one side, and to *poto* skill and *loto* desire on the other side, where the former precedes the latter in that logical order of precedence (see Māhina 2008b: 67–96).¹ From a *tāvāist* philosophical perspective, however, ‘ilo knowing/knowledge and *ongo* emotion/feeling are considered to be ‘ilo knowledge and *ongo* feeling of *tā* time and *vā* space on the abstract level, and *fuo* form and *uho* content on the concrete level.

Both Tongan concept and practice on the one hand, and ‘ilo knowing and *loto* desiring on the other are themselves classified into *hoa* pairs/binaries. Both types of *hoa*, namely, *hoatatau* equal/same/similar and *hoakehekehe* opposite/different/dissimilar,² are inseparable albeit indispensable in reality, as in nature, mind-feeling, and society (see Ka‘ili 2017a; Lear 2018). Both *hoatatau* and *hoakehekehe* as pairs of *tatau* equals and *kehekehe* opposites, variously exist as *hoamālie* and *hoatamaki*, which in turn coexist as *hōhoatatau* and *hōhoakehekehe* and *hōhoamālie* and *hōhoatamaki*,³ respectively. The Tongan words *tatau* and *kehekehe* also mean “same” and “difference,” respectively, as in the Tongan terms *mālie* and *melie*⁴ referring to “sweet” and *tāmaki*,⁵ *mahi*, and *kona* to “sour”—all as inseparable but indispensable *hoatatau* equal/same/similar and *hoakehekehe* opposite/different/dissimilar pairs/binaries. The word *mālie* is a variation of the term *melie*, meaning “sweet,” where the former also means “beauty,” which is a function of both *tatau* symmetry and *potupotutatau* harmony as a *hoatatau* equal pair/binary. Similarly, both *mālie* and *faka‘ofo‘ofa* mean “beauty,” forming another *hoatatau* equal/same/similar pair/binary. By way of demonstration and further reflection, some selected examples will be drawn from across reality, including, *inter alia* natural-physical, psychological-emotional, and social-cultural objects, occurrences, and states of affairs.

The ‘ilo knowing and ongo feeling of hoa pairs/binaries are made up of a plurality and complexity of physical-material, psychological-emotional, and social-cultural entities. In both affect and effect, hoa pairs/binaries are, as both process and outcome, a derivative of the fakafelavai intersecting or fakahoko connecting and fakamāvae separating, ‘atamai mind, and fakakaukau thinking identities in the ‘uto brain on the one hand, and ongo feeling and loto desire tendencies in the fatu/mafu heart on the other. These identities and tendencies are, by nature, tā-vā temporal-spatial, fuo-uho formal-substantial, and ‘aonga-ngāue functional-practical, all taking place in tā time and vā space. Specifically, this is most evident in hoatatau/hōhoatatau or hoamālie/hōhoamālie equal/same/similar pairs/binaries and hoakehekehe/hōhoakehekehe or hoatamaki/hōhoatamaki opposite pairs/binaries. For example, tu‘otu‘atau equal competencies and tu‘otu‘akehekehe unequal competencies⁶ and ‘alomālie/alomelie good weather and ‘alotāmaki bad weather.⁷ In both cases, there involves a fakatau/fakatatau mediation of the fakafelavai intersecting or fakahoko connecting and fakamāvae separating tendencies within and across the sino body, ‘ilo knowing, and fonua/nofo-‘a-kāinga/sōsaieti society, transforming them from a situation of felekeu/fepaki chaos to a state of maau/fenāpasi order through sustained tatau symmetry, potupotutatau harmony, and mālie/faka‘ofo‘ofa beauty.

Tā-Vā Time-Space Philosophy of Reality

The Indigenous Tongan Tā-Vā Time-Space Philosophy of Reality is a philosophy of existence⁸ that advances a view that tā and vā time and space on the abstract level, like fuo and uho form and content on the concrete level are the common vaka mediums/vessels or hala vehicles in which all things independently exist in a single level of reality (see Anderson 2007; Māhina 2011a: 140–66). As ontological entities, tā time and vā space, like fuo form and uho content, are epistemologically arranged in different ways across cultures (and languages). In Tonga (and Moana Oceania), tā time and vā space, like fuo form and uho content, are organized in plural, temporal-spatial, collectivistic, holistic, and circular ways (in stark contrast to their organization in singular, techno-teleological, individualistic, atomistic, and linear ways in the West) (see Māhina 2010: 168–202, 2017a: 105–32). Herein, tā time and fuo form are definers of vā space and uho content, which are, in turn, composers of tā time and uho form, with the former as verbs and the latter as nouns (Ka‘ili 2017a; Potauaine and Māhina 2011: 16). From a tāvāist philosophical perspective, tā time and vā space, like fuo form and uho content, are inseparable yet indispensable as hoa pairs/binaries in reality, as in nature, mind, and society (see Ka‘ili 2017a, 2017b), and, by extension, four-dimensional rather than three-dimensional. Moreover, tā time and vā space, like fuo form and uho content, are considered as me‘a matter, which is, in turn, taken as ivi energy classified into me‘akula

red matter and me'a'uli black matter, and, by extension, ivikula red energy and ivi'uli black energy (Potauaine and Māhina 2011: 194–216).

Furthermore, from a tāvāist philosophical view, all things in 'iai reality, tā-vā temporality-spatiality (and fuo-uho formality-substantiality); or four-sided-dimensionality stand in eternal relations of exchange, giving rise to maau/fenāpasi order and felekeu/fepaki chaos, which are of the same logical status in that maau/fepaki order, is itself a form of felekeu/fepaki chaos, especially when equal/same/similar and opposite/different/dissimilar forces, energies, or tendencies meet at a common point (see Māhina 2003, 2008a: 31–54). As corollaries, these eternal relations of exchange take, by way of indivisible but indispensable hoa pairs/binaries, the form of fakahoko connection and fakamāvae separation or fakafelavai intersection, where they are fakatatau mediated across all contexts and on all levels, in the productive process (see Māhina 2002b: 5–9, 29–30; Māhina-Tuai 2017: 245–66; Potauaine 2017: 154–79). These points of fakafelavai intersection and fakatatau mediation, are manifested in terms of mata eye/point and/or ava hole/point, that is, mata-ava eye-hole/point (see Potauaine 2010; Potauaine and Māhina 2011: 194–216), which are, in turn, expressed as hoa equal/same/similar and opposite/different/dissimilar pairs/binaries on both abstract and concrete levels (see Ka'ili 2017a, 2017b). From a tāvāist philosophical point of view, then, it means that everywhere in reality, as in nature, mind, and society, is fakafelavai intersection and by implication mata-ava eye-hole/point, and that there is nothing over and above fakahoko connection and fakamāvae separation, and by implication, mata eye/point and ava hole/point (see Anderson 2007; Potauaine and Māhina 2011:194–216). By the same token, everywhere in 'iai reality, tā-vā temporality-spatiality (and fuo-uho formality-substantiality), as in nature, mind, and society, is hoa pairs/binaries, and there is nothing over and above pairs of equal/same/similar and opposite/different/dissimilar binaries.

It is worth noting here that it requires two or more entities to create a fakafelavai intersection. For instance, it takes two intersecting lines (a hoa pair/binary of lines) to form a mata eye/point, or its inverse, ava hole/point.

The tenets of tāvāism include numerous hoa pairs/binaries. Here are some of the tenets:

- that tā and vā, time and space, as ontological entities are the common vaka mediums/vessels, or hala vehicles,⁹ in which all things exist, in reality, as in nature, mind, and society (see Potauaine 2010);
- that tā and vā, time and space, as epistemological entities are socially organized in different ways within and across cultures and languages;
- that tā and vā, time and space, are the abstract dimensions of fuo and uho, form and content, which are, in turn, the concrete manifestations of tā and vā, time and space;

- that, as a corollary, *tā* and *vā*, time and space, like *fuo* and *uho*, form and content, are organized in plural, temporal-spatial, collectivistic, holistic, and circular ways;¹⁰
- that *tā* and *vā*, time and space, like *fuo* and *uho*, form and content, are inseparable yet indispensable as both ontological and epistemological identities in one level of reality as in nature, mind, and society;
- that *tā* and *vā*, time and space, like *fuo* and *uho*, form and content, that is, reality, on both the abstract and concrete levels, are four-dimensional rather than three-dimensional;
- that 'iai reality, or *tā-vā* temporality-spatiality (and *fuo-uho* formality-substantiality), is *tapafā/fa'ahifā* four-dimensional, rather than *tapatolu/fa'ahitolu* three-dimensional, made up of *tā* time, as *tapataha/fa'ahitaha* one dimension, and *vā* space as *tapatolu/fa'ahitolu*, three dimensions;
- that *tā* and *vā*, time and space, like *fuo* and *uho*, form and content, are considered as *me'a* matter and *me'a* matter, is in turn, *ivi* energy, organized into *me'akula* red matter and *me'auli* black matter, and/or, by extension, *ivikula* red energy and *ivi'uli* black energy (Potauaine and Māhina 2011: 194–216); see also Māhina, Ka'ili, Potauaine, Moa, and Māhina-Tuai 2012: 37–55);
- that *tā* time is definer of *vā* space, and *vā* space, is, in turn, composer of *tā* time, on the abstract level, and *fuo* form is definer of *uho* content, and *uho* content, is, in turn, composer of *fuo* form on the concrete level (see Anderson 1961, 2007; Māhina 2017b: 133–53; Potauaine and Māhina 2011);
- that, as a corollary, *tā* time, is a verb, or action led, and *vā* space is a noun, or object based, on the abstract level and *fuo* form, is a verb, and *uho* content, is a noun on the concrete level (see Ka'ili 2017a: 62–71);
- that 'ilo knowing and ongo feeling are 'ilo knowing and ongo feeling of *tā* time and *vā* space on the abstract level and *fuo* form and *uho* content on the concrete level;
- that 'ilo knowing and ongo feeling as 'ilo knowing and ongo feeling of *tā* time and *vā* space and of *fuo* form and *uho* content are dialectically composed in *fonua/kalatua* culture and communicated in *tala/lea* language, both as a social *vaka/hala* mediums/vessels/vehicles in both *tā* time and *vā* space (see Māhina 2008b: 67–96);
- that the *fehālaaki* errors in *fakakaukau* thinking and *loto* desire are commonly a problem of 'atamai mind and ongo feeling, but not of reality, where the 'atamai mind and *fatu/mafu* heart are separated from reality/temporality-spatiality;
- that all things in reality, as in nature, mind, and society, stand in eternal relations of exchange, giving rise to *maau/fenāpasi* order and/or *felekeu/fepaki* chaos;

- that, as a corollary, all things in reality, as in nature, mind, and society, exist in pairs/binaries of equal/same/similar and opposite/different/dissimilar forces, energies, or tendencies, as in *tā* time and *vā* space, *fuo* form and *uho* content, *'ilo* knowing and *ongo* feeling, *tu'a* outside/external and *loto* inside/internal, and *maau/fenāpasi* order and *felekeu/fepaki* chaos;
- that, as a corollary, both *maau/fenāpasi* order and *felekeu/fepaki* chaos are of the same logical status in that *maau/fenāpasi* order is a form of *felekeu/fepaki* chaos;
- that, as a corollary, *maau/fenāpasi* order, is when two or more equal/same/similar and opposite/different/dissimilar forces, energies, or tendencies meet, that is, *fakafelavai* intersect, *fakahoko* connect, and *fakamāvae* separate at a common point, that is, *mata* eye and/or *ava* hole (Māhina 2017b: 133–53);
- that, as corollary, a *mata* eye/point and/or *ava* hole/point, is defined by equal/same/similar and opposite/different/dissimilar *fakafelavai* intersecting, or *fakahoko* connecting, and *fakamāvae* separating, forces, energies, or tendencies, respectively, in the form of *mata* eye/point and/or *ava* hole/point (see Potauaine and Māhina 2011);
- that, as a corollary, a *mata* eye/point and/or *ava* hole/point, is defined by the *fakafelavai* intersection, that is, *fakahoko* connection and *fakamāvae* separation, of two or more *kohi* lines (a *kohi* line is a collection of *mata* eyes/points and/or *ava* holes/points, and *vā* space, is a summation of *kohi* lines) (Māhina 2017b: 133–53);
- that, as a corollary, everywhere in reality, as in nature, mind, and society, is *fakafelavai* intersection, that is, *mata-ava* eye-hole, and there is nothing over and above *fakahoko* connection, that is, *mata* eyes/points and *fakamāvae* separation, that is, holes/points (Potauaine 2010; see also Potauaine and Māhina 2011; Māhina 2017b: 133–53); and
- that, as a corollary, the *mata* eye/point and/or *ava* hole/point, defined by *fakafelavai* intersection, that is, *fakahoko* connection and *fakamāvae* separation, is where *ivi* energy, is most dense and intense.

Tāvāism propagates a view that *fehālaaki* errors, in *fakakaukau* thinking, and *loto* desiring, are a problem of *'atamai* mind and *ongo* feeling, and not of *'iai* reality (*tā-vā* temporality-spatiality and *fuo-uho* formality-substantiality or *tapafā/fa'ahifā* four-sided-dimensionality) (see Māhina 2008b: 67–96; see also Anderson 2007). Basically, the most common *fehālaaki* errors in *fakakaukau* thinking and *loto* desiring are involved in their *fakamāvae* separation from (and not *fakahoko* connection to) *'iai* reality. Normally, this is most conspicuous in the *fakamāvae* separation of *tā* time and *vā* space, as well as *fuo* form

and uho content on both abstract and concrete levels, as in the classic case of the severance of tā time and fuo form from vā space and uho content, in both their inseparability and their indispensability, which results in the treatment of things as tapatolu/fa'ahitolu three-dimensional, rather than tapafā/fa'ahifā four-dimensional (see Anderson 2007; Māhina 2017b: 133–53; Harvey 1980: 418–34). The same equally applies to the elevation of fakahoko connection, over and above fakamāvae separation, which are both fakatatau mediated at the point of fakafelavai intersection, as well as the fakamāvae separation of hoa as equal/same/similar and opposite/different/dissimilar pairs/binaries, which are indivisible yet indispensable in reality, as in nature, mind, and society (see Ka'ili 2017a; Lear 2018; Potauaine 2010).

Hoa Pairs/Binaries of Equals and Opposites: Selection of Hoa Pairs/Binaries

By way of further demonstration and reflection, we now canvass selected examples of hoa pairs/binaries from across Tongan fonua/kalatua culture and tala/lea language, where, as vaka mediums/vessels, or hala vehicles, 'ilo knowledge (and potō skill), and ongo feeling (and lotō desire) (Māhina 2008b:67–86), relating to hoa pairs/binaries of equals and opposites (Ka'ili 2017a, 2017b), are dialectically constituted or composed and historically transmitted or communicated in both tā time and vā space. Herein, both 'ilo knowledge and potō skill in the 'uto brain on the one hand, and ongo feeling and potō desire in the fatu/mafu heart on the other are fakatatau mediated as psychological, emotional, and physical hoa pairs/binaries (Māhina 2008b: 67–96).¹¹ The concept and practice of hoa pairs/binaries of equals and opposites is imbued with fakafelavai intersecting, or fakahoko connecting and fakamāvae separating physical-material, psychological-emotional, and social-cultural entities, with tā-vā temporal-spatial, fuo-uho formal-substantial, and ngāue-'aonga functional-practical significance. The examples of hoa pairs/binaries are canvassed within and across: 'aati art and litesā literature, faiva faifolau voyaging/navigation and faiva fakatupu creation, faiva lea heliaki proverbial sayings and faiva ta'anga poetry, and faiva hiva music and faiva haka dance. Hoa Pairs/Binaries are found in kupesi where two-lines intersect to create geometrical designs or motifs, hahake-hihifo east-west and tokelau-tonga north-south, 'iai ontology and vakai epistemology, and tā-vā time-space and fuo-uho form-content. Hoa Pairs/Binaries can also be found within and across tufunga materials art: tufunga faito'o healing, tufunga vaka boat-building, tufunga kava kava making, and tufunga fale house building. Furthermore, we have hoa pairs/binaries within and across fonua "person" and "place", fonua/kalatua culture, tauhivā "relationality" and faifatongia "functionality,"¹² and nga'ahoa the Tongan binary counting system.

1. *Hoa Pairs/Binaries: 'Aati Art and Litlesā Literature*

By 'aati art and litlesā literature, we collectively refer to the three divisions of Tongan 'aati arts, namely, faiva performance, tufunga material, and nimamea'a fine arts (see Helu 1999a; Māhina 2007; Māhina, Ka'ili, and Ka'ili 2006), both the organization and the execution of which are done by way of hoa pairs of equal/same/similar and opposite/different/dissimilar binaries (Ka'ili 2017a, 2017b; Lear 2018) (see also items 4 and 5). Whereas faiva performance arts are tefito-'i-loto-he-sino body-centered, both tufunga material and nimamea'a fine arts, are tefito-'i-tu'a-he-sino non-body-centered. Further, both faiva performance arts and tufunga material arts are led mainly by tangata men, and nimamea'a fine arts by fefine women (see Māhina 2011a: 140–66). In all three genres, tatau symmetry and potupotutatau harmony, produce mālie/faka'ofō'ofa beauty, as the internal or intrinsic qualities of 'aati art on the one hand, and māfana warmth and vela fieriness create tauēlangi climatic elation, as the external or extrinsic qualities of 'aati art on the other (see Ka'ili 2017c; Māhina 2005b: 168–83; Lear 2018). The latter, as outcomes dependent on the former as processes, have the affect and effect of some therapeutic, hypnotic, or psychoanalytic importance. That is, mālie/faka'ofō'ofa beauty is fakatatau mediated within and across the hoa pair/binary of tatau symmetry, and potupotutatau harmony and tauēlangi climatic elation is fakatatau mediated, within and across the hoa of māfana warmth and vela fieriness.

2. *Hoa Pairs/Binaries: Faiva Faifolau Voyaging / Faiva Toutaivaka Navigation*

The performance art of faiva faifolau voyaging (or toutaivaka navigation), abounds in equal/same/similar and opposite/different/dissimilar hoa pairs/binaries, which are constantly fakatatau mediated, within and across the whole creative process by way of fakafelavai intersection, or fakahoko connection and fakamāvae separation (see items 7 and 11). Among these hoa pairs/binaries are the peau/ngalu waves and matangi/havili winds,¹³ where the seascape movements of the vaka boat are fakatatau mediated at their fakafelavai intersection, or fakahoko connection and fakamāvae separation, as hydrodynamic and aerodynamic tendencies through sustained tatau symmetry, potupotutatau harmony, and mālie/faka'ofō'ofa beauty. Such a seascape movement of the vaka boat, between two ports, that is, point of taulanga-folau-mei-ai origination/departure, and point of taulanga-folau-ki-ai destination, can result in either taumu'atonu and taumulitonu¹⁴ or taumu'avale and taumulivale,¹⁵ with the former as tonu/mo'oni on-course, and the latter as vale/hala/loi off-course. When it is tonu/mo'oni on-course, it simply means that both the points of taulanga-folau-mei-ai origination/departure and taulanga-folau-ki-ai destination are 'iloa known, as opposed to being vale/hala/loi off-course,

where both points are ta'e'iloa unknown. While the former leads to a condition of vakama'u/vakahao/vakamo'ui safe voyage, the latter amounts to a situation of vakahē/vakamole/vakamate lost voyage.

3. *Hoa Pairs/Binaries: Fakatupu Creation*

This section deals with tufunga fakatupu creation as a material art, which is concerned with the kamata'anga beginning of kakai people and their 'ātakai environment, with a critical focus on two fakatupu creation talanoa stories, respectively, featuring the fakatupu creation of Tonga (see Māhina 1992), and the Judeo-Christian God's creation of Earth (Genesis 1: 1–31). As equal/same/similar and opposite/different/dissimilar hoa pairs/binaries, both kamata'anga beginning and ngata'anga ending are mata eye and ava hole, where one is the tatau mirror image of the other and inseparable yet indispensable and plural yet circular, in reality, as in nature, mind, and society (see Potauaine 2010). The fakatupu creation of Tonga began with Touia-'O-Futuna, the Great Maka, at the fakahoko connection and fakamāvae separation, that is, fakafelavai intersection of Vahanoa, the Vast, Static-yet-Hectic, Expanse of Moana Ocean, and Pulotu, the Ancestral Homeland and Afterworld, all as hoa pairs of equal/same/similar and opposite/different/dissimilar binaries. In other words, Vahanoa and Pulotu are the ancestral temporal-spatial hoa pair/binary. The static and hectic hoa pairs/binaries of Vahanoa and Pulotu gave rise to other fonua-tahi land-sea hoa pairings/binaries, which, in turn, gave way to 'Otua-tangata God-man hoa pairings/binaries. These 'Otua Gods took up their respective divine domains, namely, the Pulotu Afterworld, Maama Earth, and Langi Sky—thereby exerting control over both the human and material resources of society (see Māhina 1993: 109–21). This continued in force through the creative activities of immense social, political, and economic significance by Lo'au, the famous tufunga fonua social architect/engineer, which, inter alia, included the creation of a land tenure system and kava institution (see item 10 below) involving the establishment of both the Tu'i Ha'atakalaua and the Tu'i Kanokupolu dynasties (Māhina 1992). Other primordial hoa pairs/binaries in Tongan cosmogony (creation stories) include Limu and Kele, Piki and Kele, 'Atungaki and Māimoa'alongona, Fonu'uta and Fonuatai, Hēimoana and Lupe, Maui and Hina, Sinilau and Hina, and Tangaloa Eitumātupu'a and 'Ilaheva/Va'epopua (see Fig. 1). Thus, from the beginning, Tonga was deeply grounded in the concept and practice of hoa pairs/binaries.

Like the fakatupu creation of Tonga, the Judeo-Christian God's creation of Earth was performed at the fakahoko connection and fakamāvae separation, that is, fakafelavai intersection, of hoa pairs/binaries (Senesi, Genesis 1: 1–31). It is said that prior to the six days of creation (with the seventh as a day of rest), the Maama Earth was in a state of both fuofuonoa “formless” (i.e., 'tā “timeless”),

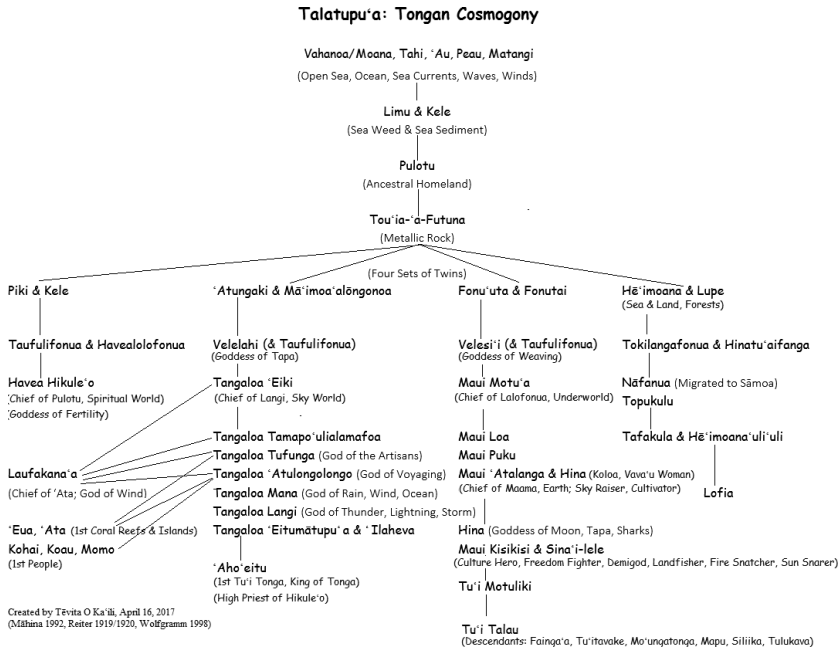


FIGURE 1. **Talatupu'a: Tongan Cosmogony.** Image Sourced from Ka'ili (2017b).

and uhouhonoa “contentless” (or, ‘va “spaceless”), that is, lala “nothingness.” The Judeo-Christian God began with the primordial temporal-spatial hoa pair/binary of langi sky and Maama Earth, in the midst of total fakapo’uli darkness. In doing so, he brought forth maama light alongside fakapo’uli darkness, thereby creating both ‘aho day and pō night, in correspondence to the la’ā sun and māhina moon. He then created the ‘atā vast expanse of open vā space with the langi sky above and fonua land below, interspersed with vai streams and tahi seas, filled with both flora and fauna and both manupuna birds and ika fish. In the final and ‘aho ono sixth day, it is said that he created humans, namely, tangata men and fefine women. The naunau ‘a Hono nima handiwork continued to form in hoa pairs/binaries, such as fā’ele birth and mate death, lavea wounding and faito’o healing, langa building and holo dismantling, tangi weeping and kata laughing, hae tearing and monomono mending, ‘ofa love and fehi’a hate, and tau war and melino peace (Tangata Malanga/Koheleti, Ecclesiastes 3: 1–8).

Of interest to our inquiry is the aesthetic and pragmatic concept and practice of lelei good (i.e., mālie/faka’ofo’ofa beauty), which was part and parcel of the Judeo-Christian God’s creation, as in the completion of phases, marked by pon-gipongi morning and efiāfi evening. Similarly, as part of the Tongan taumafakava

royal kava ceremony (see Fifita 2016; Māhina 2011b, 2013), the conduct of the entire proceedings is governed by the phrase 'lelei' good, such as in the presentation of both ngāue (e.g., kava and puaka pigs) and koloa (e.g., fala mats and ngatu bark-cloths), and the milolua/vilolua kava making, occurs by way of things, objects, and processes in indivisible yet indispensable *hoa* pairs/binaries. This is most evident in *angi* commands between the *matāpule* chiefly orators and *kau ngāue* attendants, namely, *koe ngāue ke fakalelei* the work be made good, and *koe ngāue ke veuveuaki, veteveteki ke lelei* the work be taken apart and made good. Once they are made *lelei* good, the *angi* command is accordingly uttered, namely, *kuo lelei, 'u'ufi e ngāue* it has been good, cover the work, followed by *fakafeta'i e ngāue* thank you for the work. In both cases, *lelei* good (i.e., *tatau* symmetry, *potupotutatau* harmony, and *malie/faka'ofa'ofa* beauty) is *hoa* or paired with its opposite, namely, *kovi bad* (i.e., *kehekehe/ta'etatau* asymmetry, *potupotukehekehe/ta'epotupotutatau* disharmony, and *palakū ugly*). The former is both a godly or heavenly and a kingly or chiefly attribute.

Like the pan-Moanan Oceanian theory and practice of *fonua* person and place, the conception and action of *fakatupu* creation can be deployed as both an affective and an effective critique of the current environmental crisis, notably, *feliuliuaki e langi/ea* climate change (see Māhina 1992).

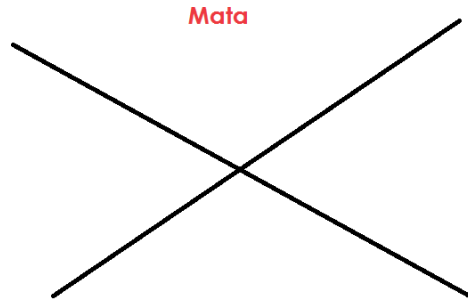
4. *Lea Heliaki Proverbial Sayings*

The Tongan *faiva lea heliaki* performance art of proverbial sayings are deeply entrenched in *hoa* pairs of equal/same/similar and opposite/different/dissimilar binaries, which are concerned mainly with the *fakatatau* mediation of *heliaki* metaphors, through the act of metaphorically saying one thing but really meaning another (see Māhina 2004b; Māhina and Māhina-Tuai 2007; Taumoepeau 2011: 132–39) (see items 1 and 5). *Heliaki* metaphor is the intersection of two elements within a *hoa* pair/binary. The main categories of *heliaki* metaphors are epiphoric, metaphoric, and metonymic (or *synecdochic*). Epiphoric *heliaki* expresses the exchange of qualities between two related entities (e.g., *paramount* and *sun*). Metaphoric *heliaki* on the other hand, articulates the intertwining of two associated cultural and historical events (e.g., *ancestral site* and *people*). Finally, metonymic (*synecdochic*) *heliaki* illustrates the oneness of two or more elements (e.g., *land* and *people*). The following three *faiva lea heliaki* proverbial sayings are characterized by things, objects, or persons with equally compatible physique, substance, or quality. These are *faifekau taau moe fekau* the messenger that befits the message or, conversely, *fekau taau moe faifekau* the message that befits the messenger¹⁶; *taau e lei moe tofua'a* the *lei* tooth befits the whale, or, equally, *taau e tofua'a moe lei* the whale befits the *lei* tooth; and *tatau e tua moe palai* the *tua yam* is equal to the *palai yam* or, alternatively, *tatau e palai moe tua*

the palai yam is equal to the tua yam. As further examples, ma‘u ‘ae mā he kakava bread is gotten from sweat or, conversely, ma‘u ‘ae kakava he mā sweat is gotten from bread, points to the interdependence between things, objects, or persons for collective benefits, and ‘oua ‘e lau kafo kae lau lava do not mind injury but rather mind duty, engages two opposite/different/dissimilar hoa pairs/binaries whereby one is privileged over the other, as in lava over kafo duty over injury. Like faiva lea heliaki proverbial sayings, the performance art of faiva hiva kakala love songs, is also steeped in hoa pairs/binaries, such as in the tatau symmetry of real ‘ofa love and metaphoric mate death.¹⁷ Faiva ta‘anga poetry, is characterized by hoa pairs/binaries, such as in the equation of ‘ofa love to mate death as well as mohe sleep to mate death, and misi dream in mohe sleep to ‘ofa love in ‘āā waking, which are all fakatatau mediated in the creative process (Māhina 2005b, 2008a, 2011a).

5. Hoa Pairs/Binaries: Ta‘anga Poetry; Hiva Music and Haka Dance

Faiva performance arts of: faiva ta‘anga poetry, faiva hiva music, and faiva haka dance, lie in close proximity to one another when poetry is composed and then put to both music and dance (see items 1 and 4). Faiva ta‘anga poetry, faiva hiva music, and faiva haka dance, are concerned mainly with lea language/words, ongo sounds, and haka motions, and, by extension, ‘uhinga meanings, hiva/fasi/nota tones/notes, and haka movements (see Potauaine and Māhina 2011; Māhina 2011a: 140–88, 2017b: 133–53; Lear 2018). All three are driven by the intrinsic qualities of art, namely, tatau symmetry and potupotutatau harmony, in the production of mālie/faka‘ofa beauty,¹⁸ as well as the extrinsic qualities of mafana warmth and vela fieriness, in the creation of tauēlangi climatic elation. Among other hoa pairs/binaries, faiva haka dance is largely constituent of haka fakatangata male and and haka fakafefine female dance movements or motifs. Similarly, among other hoa pairs/binaries, faiva hiva music is largely constituent of ongo, afo, or fasi fakafa‘ahitatau, sound, tone, or tune of the same side, order, or being, i.e., sound of mo‘ui life and of the kau mo‘ui living and ongo, afo, or fasi fakafa‘ahikehe, literally sound, tone, or tune of a different side, order, or being, that is, sound of mate death, and of the kau mate dead. As approximate translations, ongo, afo or fasi fakafa‘ahikehe, and ongo, afo or fasi fakafa‘ahitatau have been commonly associated with minor sound, tone or tune and major sound, tone or tune, respectively. In ancient Tonga, ongo, afo, or fasi fakafa‘ahikehe, or ongo, afo, or fasi faka-Pulotu, was a vaka medium/vessel or hala vehicle, by which the living accessed and paid tribute to the fangakui ancestors,¹⁹ and their refined ‘ilo knowledge (and potu skills) (see Māhina 1984: 33–36).²⁰ Modern Tongan hiva music is heavily influenced by the European “major” and “minor” music systems, which are translated into Tongan as maisoa or mīsoa and maina or mīnoa, respectively.

FIGURE 2. **Mata, Two Intersecting Kohi, Lines.**FIGURE 3. **Tā or Kohi, Lines: Collection of Two or More Mata, Points.**

Vā - Collection of Kohi (Lines)

FIGURE 4. **Vā: Collection of Kohi, Lines.**

6. *Kupesi Two Lines Intersecting to Create Geometrical Designs or Motifs*

Fundamentally, all kupesi intricate-elaborate geometric designs or motifs, are created from *hoa* pairings/binaries of *kohi* lines and *mata* eyes/points (or *ava* holes/points). *Mata/ava* eye/hole are created from two (or more) intersecting lines, and a line is formed from a serial collection of two (or more) *mata* points (see Figs. 2 and 3). Again, these *kohi* lines and *mata* points, are all created from *hoa* pairs/binaries. In *tāvāism*, *kohi* line is a representation of *tā* time, and *vā* space is a parallel collection of two (or more) *kohi* lines (see Figs. 3 and 4).

All kupesi intricate-elaborate geometric designs or motifs are based on *hoa* pairing of *kohi* lines and *mata* points. For example, the kupesi known as *Manulau Two-birds* is created from intersecting lines and space. Like the *hoa* pair/binary of lines and points, the two abstract birds also form a *hoa* pair/binary (see Fig. 5).

All kupesi intricate-elaborate geometric designs or motifs are based on *tatau* symmetries, and all symmetries are formed from *hoa* pairs/binaries of similarities. Generally, Tongan kupesi intricate-elaborate geometric designs or motifs are shaped as spherical symmetry, radial symmetry, bilateral symmetry, biradial symmetry, and fractal symmetry. Spherical symmetry is created from a *hoa* pair/binary of two identical halves through any cut in the center (see Fig. 6). Radial

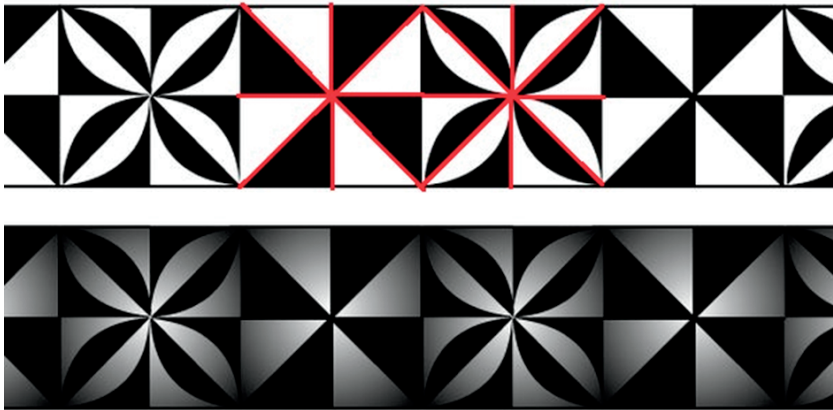


FIGURE 5. Manulua, Two-Birds.



FIGURE 6. Spherical Symmetry: Fo'i Hea Design.

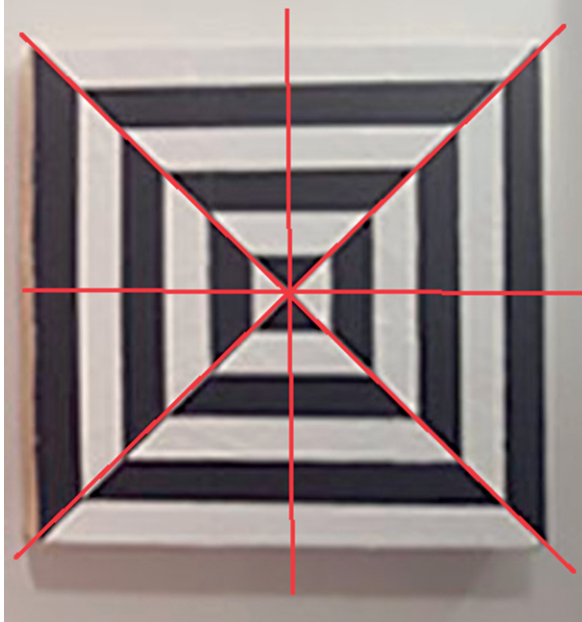


FIGURE 7. Radial Symmetry: Fata-‘a-Tu‘i Tonga Design.

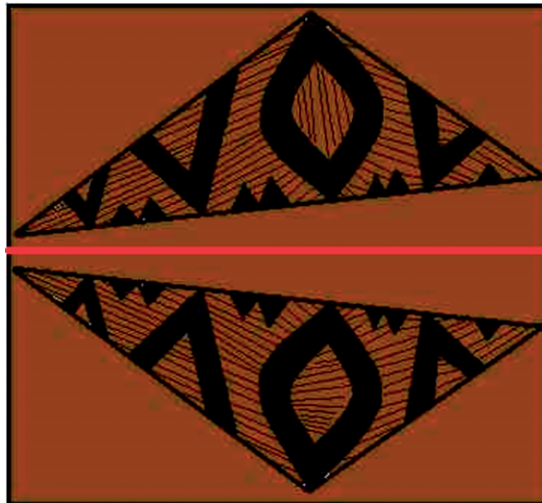


FIGURE 8. Bilateral Symmetry: Matahihifi Design.

symmetry is formed from a hoa pair/binary of two identical halves through vertical/horizontal/diagonal cuts in the center (see Fig. 7). Bilateral symmetry is shaped from a hoa pair/binary of two identical halves through a single cut in the center (see Fig. 8). Biradial symmetry is a fusion of bilateral and radial symmetries (see Fig. 9). Finally, a fractal symmetry is configured from a hoa pair/binary of two (or more) identical patterns at all scales (see Fig. 10).

7. Hoa Pairs/Binaries: Hahake-Hihifo East West and Tokelau-Tonga North-South

In Tongan philosophical 'ilo knowing and ongo feeling, the la'ā sun, māhina moon, and ngaahi fetu'u stars (see Velt 1990, 2011), are, in astronomical ways, said to vilo turn and takai twist around the Maama Earth. The Maama Earth is divided into four main locations and directions, hoa or paired into hahake-hihifo east-west and tokelau-tonga north-south (see items 2 and 11).



FIGURE 9. **Biradial Symmetry: Manuēsina by Tavakefaiana Sēmisi Potauaine.**



FIGURE 10. **Fractal Symmetry: Kauikalilo Design by Soplemalama Filipe Tohi.**

The revolution of the la'ā sun around the Maama Earth, begins in the hahake east, by way of both hopo rising and hake ascending to the tokelau north, 'olunga up-above, and, similarly, changes both location and direction by means of both tō falling/setting, and hifo descending to the hihifo/lulunga west. By changing both location and direction, the la'a sun travels to the tonga south, placed lalo down-below/down-under. So, quite apart from both hopo rising and hake ascending, defining both hahake east and hihifo west, both tokelau north and tonga south, are, respectively, associated with 'olunga up-above and lalo down-below/down-under, where the former is 'aho day, and the latter pō night, that is, 'aho-pō day-night. On the other hand, the māhina moon revolves around the Maama Earth thirteen times, defining the Tongan 13-month calendar, and the la'ā sun commonly revolves on a 'aho-pō day-night basis. Both the moon and the month are called māhina, signifying their closer relationships as hoa pairs/binaries in the material art of tufunga fa'a cultivation, and the performance arts of faiva toutaiika fishing, faiva faifolau voyaging, and faiva toutai-vaka navigation, amidst others.

Of enormous interest are in-depth aspects of the tala/lea language of both faiva faifolau voyaging and toutaiivaka navigation. We refer here to such expressions as 'oku tō-hahake 'etau folau our voyage falls more to the east, 'oku tō-hihifo 'etau folau our voyage falls more to the west, 'oku tō-'olunga 'etau folau our voyage falls more to up-above/high-above, and 'oku tō-lalo 'etau folau our voyage falls more to down-below/down-under. By 'olunga up-above/high-above and lalo down-below/down-under, reference is made to both tokelau north and

tonga south, respectively. Another interesting matter relates to the hahake-hihifo east-west, tokelau-tonga north-south, tā-vā temporal-formal, fuo-uhō formal-substantial, and ngāue-ʻaonga functional-practical orientation of the whole of Tonga, which tends more toward tokelau-tonga north-south, than hahake-hihifo east-west. Generally, we begin with the islands of Tongaʻeiki, Tongatapu or Tongalahi, and ʻEua in the tonga south, through the islands of Haʻapai in the loto center/middle, and to the islands of Vavaʻu in the tokelau-ofi immediate north, and the islands of Niuatoputapu and Niuafōʻou in the tokelau-mamaʻō remote north. On the other hand, the local hahake-hihifo east-west/tokelau-tonga, north-south tā-vā temporal-spatial, fuo-uhō formal-substantial, and ngāue-ʻaonga functional-practical orientation tends more toward the former than the latter, as in hahake-hihifo in Tongaʻeiki, Tongatapu or Tongalahi, Haʻapai (where lulunga is uniquely used in place of hihifo both meaning west), and Vavaʻu. So, in both popular usage and especially faiva taʻanga poetry and tufunga lea/faiva lea speech-designing/speech-giving/oratory (see Helu 1999a; Māhina 2017b; Māhina, Kaʻili, and Kaʻili 2006), the tokelau-tonga north-south hoa pair/binary is intra-islands, that is, across islands, while the hahake-hihifo east-west hoa pair/binary, is inter-islands, that is, within islands.

More exciting further still is the additional use, especially in both popular usage and poetry and oratory, of hahake east, hihifo west, tokelau north, and tonga south, as in the matangi fakahahake easterly winds for maau/fenāpasi order, as opposed to matangi fakahihifo westerly winds for felekeu/fepaki chaos. Similarly, the same applies to matangi tokelau north winds, and matangi tonga south winds, where the former is māfana warm, and the latter is momoko/mokomoko cold. These states of affairs are deeply linked on both the ontological (or historical) and epistemological (or metaphorical) levels, thereby pointing to their being universally fakahoko connected and fakamāvae separated, that is, fakafelavai intersected in reality, as in nature, mind-heart, and society. The group of islands in the remote hihifo/lulunga west, in the Haʻapai islands, notably, Nomuka, is collectively called ʻOtu Muʻomuʻa, which means in the muʻa front, next to the islands of Tongaʻeiki and Tongatapu or Tongalahi. Moreover, the term lulunga west is derived from the movement of the laʻā sun around the Maama Earth, especially the expression tō-fakalulunga, which refers to the setting of the laʻā sun, in the hihifo west. The special case of Vavaʻu requires attention, where the islands to the hahake east and tonga south, are collectively called ʻotumotu hahake eastern islands, and ʻotumotu lalo, that is, ʻotumotu tonga, both meaning southern islands. There are no motu islands to the tokelau south, which is situated to the liku windward side, or to the hihifo west, of both ʻuta mainland Vavaʻu. The hiva viki praise song, “Tongo Fionoʻa”²¹ makes use of ʻotumotu tonga (i.e., ʻotumotu lalo) southern islands, as in the kōhi lines, “Pā ʻae peau ʻihe tuʻa Koloa, Pea ongo ʻi Vavaʻu moe

‘otumotu tonga,” “Waves breaking at the liku of Koloa, Sounding in Vava‘u and southern islands.”

More interesting still is the use of the hahake-hihifo east-west/tokelau-tonga north-south *tā-vā* temporal-spatial, *fuo-uho* formal-substantial, and *ngāue-‘aonga* functional-practical orientation, especially in *me‘afaka‘eiki* funerals, which tends more toward the use of the former. The end of the *tanu* burial ritual is commonly marked by a *fakamālō* thank-you *lea* speech, usually by the *hou‘eiki* chief, or his *matāpule* chiefly orator, which includes the utterances “*Kātaki ‘a Hahake ‘o me‘a atu ki hahake, mo Hihifo ki hihifo*,” “Please the Easterners do disperse to the east, and the Westerners to the west.” In the diaspora, the *‘ulumotu‘a*, the most senior patriarch of the *kāinga* extended family, usually carries out the *lea* speech, in addition to his role in the organization of *ngāue* men’s wealth, in relation to his opposite *hoa* pair/binary, who is the most senior matriarch, known as the *fahu*, who is responsible for the organization of the *koloa* women’s wealth. By virtue of transportation as *vaka* mediums/vessels or *hala* vehicles of human movement, the ritual (and ceremony) of *putu* funeral and *mate* death, was locally confined to “intra within” the islands, and as far as the technological improvement goes, it would not be surprising for both the *tokelau* north and *tonga* south to be soon made part of the equation by way of “inter across” the islands. By combining all, the *hahake* east, *hihifo* west, *tokelau* north, and *tonga* south, it becomes, “*Katiki ‘a Hahake ‘o me‘a atu ki hahake, Hihifo ki hihifo, Tokelau ki tokelau, mo Tonga ki tonga*,” “Please the Easterners do disperse to the east, Westerners to the west, Northerners to the north, and Southerners to the south.”

The use of *hahake* east and *hihifo* west, in relation to *mata‘u* right and *hema* left, are apparent in two *kohi* lines of a *hiva kakala* love song, titled “*Ngalu Fānifo*,” “Surfing Waves” (see Velt 2000, 2011), namely, “*Hema e matangi fakahihifo*,” “One *ue‘ia e ngalu fānifo*,” “The left, westerly blowing winds, Breaking the waves for surfing,” and two *kohi* lines of a *hiva viki* praise song, titled “*Hiva Afa ‘o Vaea*,” “Hurricane Song of Noble *Vaea*” (see Wood-Ellem 2004; also see Velt 2000), namely, “*Ne sikaheha fakahihifo, Louloua‘a matangi to*,” “The left, westerly blowing winds, Fall they do aggressively.” *Hahake* east and *hihifo* west, like *mata‘u* right and *hema* left, are linked to *tā* time and *vā* space, like *fuo* form and *uho* content, on the ontological (or historical) level and to *mo‘ui* life and *mate* death, like *tangata* men and *fefine* women, on the epistemological (or metaphorical) level (Potauaine and Māhina 2011: 1994–16). In the Tongan *taumafakava* royal *kava* ceremony, for example, *mata‘u* right is associated with *mo‘ui* life and *hema* left with *mate* death, as in the two *matapule* chiefly orators, flanking the *tu‘i* monarch, and officiating both protocol and etiquette on the *mata‘u* right and *hema* left sides, respectively. Similarly, in Tongan thinking-feeling and practice, the *mata‘u* right and *hema* left are related to *poto*

skillful and vale unskillful, as in the mata‘u right-handed and hema left-handed as mata‘u lakupoto skillful right-hand and hema lakuvale unskillful left-hand. The words of wisdom given by Jesus to his kau ako disciples, who when toutai fishing at the Tahī Kaleli Sea of Galilee, did not catch any ‘ika fish, was based on the mata‘u-hema right-left principle. He advised them to move into the loloto deep, and put out their kupenga fishnet, fakamata‘u right-handedly on the mata‘u ‘oe vaka right side (as opposed to the hema ‘oe vaka left side), of the vaka boat, where they hauled up their kupenga fishnet, overflowed with good fish (Sione John 21:1–12).

8. Hoa Pairs/Binaries: ‘iai Ontology and Vakai Epistemology

The classical, philosophical dispute between ‘iai ontology (or ways of being), and vakai epistemology (or ways of knowing), is about “reality as it is” and “reality as we know it”; the dispute is therefore not “how we know what we know,” “when we know what we know,” “where we know what we know,” or “why we know what we know” but rather “what we really know” (see Anderson 2007; Anderson, Cullum, and Lycos 1982; Ka‘ili, Māhina, and Addo 2017a: 1–17) (see item 9). From a tāvāist philosophical perspective, then, the epistemological questions are considered secondary to the ontological questions²² in that the ‘ilo knowledge, has to be discovered first before it can be used for the wants of people and the needs of society. Besides, ‘ilo knowledge and ongo feeling, are in and of themselves the epistemological ‘ilo knowledge and ongo feeling of tā time and vā space and fuo form and uho content, the ontological. As ontological hoa pairs of equal/same/similar and opposite/different/dissimilar binaries, tā time and vā space on the abstract level, and fuo form and uho content on the concrete level are, in both their indivisibility and indispensability, transcended as epistemological hoa pairs/binaries to, inter alia, tangata-fefine men-women, kula-‘uli red-black, la‘ā-māhina sun-moon, ‘aho-pō day-night, mo‘ui-mate life-death, mata‘u-hema right-left, and hahake-hihifo east-west (see Māhina, Ka‘ili, Potauaine, Moa, and Māhina-Tuai 2012: 37–55; Potauaine 2011: 194–16). As actual but metaphorical tā-vā temporal-spatial and fuo-uho formal-substantial (as well as ngāue-‘aonga functional-practical) entities, the latter are both tā-fuo temporally-formally defined and vā-uho spatially-substantially composed, in the productive process.

9. Hoa Pairs/Binaries: Tā-Vā Time-Space and Fuo-Uho Form-Content

Like fuo and uho form and content on the concrete level, tā and vā time and space on the abstract level are indivisible yet indispensable in reality, as in nature, mind-heart, and society (see item 8). As such, tā time is verb and definer of vā

space, as *vā* space is noun and composer of *tā* time, and, by implication, *fuo* form is verb and definer of *uho* content, and *uho* content is noun and composer of *fuo* form (Ka‘ili 2017a, 2017b; Potauaine 2010; Potauaine and Māhina 2011). From a *tāvāist* philosophical view, both *tā* time and *vā* space and *fuo* form and *uho* content on the abstract and concrete levels are regarded as the common *vaka* mediums/vessels or *hala* vehicles for the independent existence of all things in reality, as in nature, mind-heart, and society. On both the abstract and concrete levels, *tā* time and *fuo* form have *tapataha/fa‘ahitaha* one dimension, and *vā* space and *uho* content have *tapatolu/fa‘ahitolu* three dimensions, that is, *ma‘olunga/loloto* height/depth, *loloa* length, and *maokupu/fālahi* breadth/width. In all, both *tā* time and *vā* space on the abstract level and *fuo* form and *uho* content on the concrete level have *tapafā/fa‘ahifā* four dimensions. It follows that all things in reality, as in nature, mind-heart, and society, are *tapafā/fa‘ahifā* four-dimensional, rather than *tapatolu/fa‘ahitolu* three-dimensional. To simply treat reality, as in nature, mind-heart, and society, to be only *tapatolu/fa‘ahitolu* three-dimensional, is to make it essentially “*fuo-less*” “*formless*” and “*tā-less*” “*timeless*” (see Ka‘ili 2017a: 62–71; Māhina 2017: 133–53).

10. Hoa Pairs/Binaries: Faito‘o Healing

The Tongan *tufunga* *faito‘o* material art of *faito‘o* healing, involves *tofoto‘o* opening through *faito‘o* healing, to *tukuto‘o* ending/closing, thereby marking the *kamata* beginning through the *faito‘o* healing, to the *ngata* ending of the healing process (Māhina 2002a: 303–8). The *tukuto‘o* ending/closing of *faito‘o* healing is marked by *kaukautuku* final bath using *hoa* pairs/binaries of medicinal herbal leaves; the *vai* and *tulu‘i* potions made from herbal leaves, fruits, and barks are arranged as *hoa* pairs/binaries. The word *tafato‘o* evokes a befitting imagery of “operating upon” and “opening up” the *sino* body or *‘atamai* mind, and taking out the disease, sickness, or illness through the process of *faito‘o* healing, when it is closed again once complete. As a *hoa* pair/binary, both *tafato‘o* opening and *tukuto‘o* ending/closing mark the *kamata* beginning and *ngata* ending of the process of *faito‘o* healing, where they are *fakatatau* mediated, transforming them from a condition of *felekeu/fepaki* chaos, to a state of *maau/fenāpasi*, order through sustained *tatau* symmetry, *potupotutatau* harmony, and *mālie/faka‘ofo‘ofa* beauty. The concepts and practices of *tafato‘o* and *tukuto‘o* are also identified as *me‘a‘ofa* gifts of *kava* roots, which act as tokens of *fakamālō* thank you for the services provided. The terms *tofoto‘o* and *tefeto‘o* are variations of *tafato‘o* opening, where *tofo*, *tefe*, and *tafa* commonly but neutrally mean operating, cutting, or opening. The word *tefe* is largely reserved for circumcision, which is also known as *kamu* and *kaukau*, with the Tongan translation and abbreviation *kamu* taken from the biblically led English word “circumcise.”

Also, the term *kaukau* means “bathe,” derived from the *kaukau* dip in the sea by the patient of circumcision for healing purposes. Even the word *vale* for the mentally ill is now replaced by the phrase *puke mahaki’ia faka’atamai*, which is fused and confused with the expression *puke mahaki’ia fakamāhina* monthly menstrual periods of women.

These changes are ill informed, problematically informed by some unexamined, unwarranted, subjective moralistic considerations. The words “disease,” “sickness,” and “illness” are known in Tonga as *mahaki* and *puke*, referring to being “empty” of *sai*, wellness, and “possessed” of *mahaki*, disease/sickness/illness (see Helu 1999b: 37–46, 1999c: 68–83; Māhina 2002a: 303–8). The chief purposes of *faito’o* healing are therefore to “fill up” the state of “emptiness” with *sai* wellness, and “dispossess” the “possessed” of *mahaki*, disease and *puke* sickness/illness, as a condition of *kehekehe/potupotukehekehe/ta’etau* imbalance. Apart from the terms *kamu* circumcision and *kaukau* bathe, the word *vale*, as in *valea* and *valenga* as a state of mind and heart, simply means that the *’atamai* mind and *ongo* feeling are “losing the grip on” or “losing touch with” reality. By virtue of *faito’o* healing, it strictly means actively engaging in the restoring of one’s “grip on” or “touch with” reality (see Māhina 1999, 2002a: 303–8). This is the case with the ancient Tongan philosophy of *ako* education, which critically involves a *tā-vā* temporal-spatial and *fuo-uho* formal-substantial (as well as *ngāue-’aonga* functional-practical) transformation of *’atamai* mind and *ongo* feeling from *vale* ignorance, to *’ilo* knowledge and *loto* desire, to *poto* skills (see Māhina 2008b: 67–96). Similarly, the words *hoholokovi/hoholotamaki* for aging badly has displaced the terms *’atamai-ngalongalo* and *loto-ngalongalo* forgetful mind and forgetful heart,²³ normally used for Alzheimer’s disease and dementia as mental conditions. The terms *hoholokovi/hoholotamaki* aging badly are instead used for people who do not act their age, as in older, married men who court a female *tou’a* kava server in *faikava* kava drinking. Ironically, these labels are, while problematic, Western in essence, fashionably dressed up anew (see Poltorak 2004, 2011: 217–34) in place of their Tongan equivalents, which hold both their depth and their breadth (see Vaka 2014).

11. Hoa Pairs/Binaries: Vaka Boat, Kava and Fale House

According to oral history, the first waves of people who sailed all the way from the northwest moana ocean in their long-distant seaworthy *vaka* boats to Tonga from their ancestral homeland *Pulotu* initially took shelter in caves and tree trunks (see Māhina 1992, 1993: 109–21). Not long after safe arrival, it dawned on them to have their *vaka* boats turned upside down as temporary shelters. Their *vaka* boats, now became their *fale* houses. A kava beverage was prepared for drinking as part of their religious rites and ceremonies inside one of the

fale houses where they sang and danced their thanksgiving prayers to the 'Otua Gods of the sea and wind, Lulu and Lātū, for their divine protection. The kava was thus created at the fakafelavai intersection, that is, fakahoko connection and fakamāvae separation of the vaka boat and the fale house (see items 2 and 7). So it follows that, the fale house, is a vaka fakafo'ohifo upside-down boat, and the vaka boat is a fale fakafo'ohake downside up house, with the kava placed in-between (see Fifita 2016; Potauaine 2010; Māhina 2011b, 2013). The key positions in the kava fuolōloa oval²⁴ were named after the vaka boat, which was now a fale house. Among these were the top of the fuolōloa oval as the seat of the high 'eiki chief, called the olovaha after the taumu'a bow, with both sides, telekanga port and kaokao starboard, for the other high-ranking 'eiki chiefs, named 'alofi after the rowers and the kava makers seated at the taumuli stern, opposite the olovaha called tou'a after the taula anchor.

The fale house, may be considered in relation to the fefine woman, derived from kelekele/fākele earth/soil, fā'ele birth, and fā'e mother (see Potauaine 2010). By implication, the vaka boat, fale house, and kava, which are derivatives of one another, may also be considered in relation to the fefine woman. All three, namely, the vaka boat, fale house, and kava, are themselves mediums/vessels/vehicles. The vaka boat, protects the navigators, voyagers, and travelers from both the ngalu/peau waves and matangi/havili winds,²⁵ and the fale house protects the dwellers and inhabitants from the elements, notably, the la'ā sun, 'uha, rain, and matangi/havili winds. Similarly, kava, which protects people and their environment from hectic states of social organization, is fakatatau mediated at the fakahoko connection and fakamāvae separation, that is, fakafelavai intersection of the vaka boat and fale house. This is most evident in a specific technique of royal kava making called the milolua/vilolua double-twists-and-turns, where all the activities are in equal/same/similar and opposite/different/dissimilar hoā pairs/binaries from the presenting and dividing, through the bounding and preparing, to the mixing and serving. Overall, on the general level, more of these hoā pairs/binaries are seen in the wider hydrodynamic, aerodynamic, and socioecodynamic relationships (see Māhina 2011b, 2013) between the vaka boat, fale house, and kava as fakahoko connecting and fakamāvae separating entities.

Apart from his many other great achievements, Lo'au, in both his capacity and capability of a renowned tufunga fonua social architect/engineer, is known as the author of both the tala 'oe tupu'anga 'oe kava moe tō, origin myth of kava and sugarcane plants, as well as the tala 'oe ouau 'oe kava moe tō, protocol of kava and sugarcane plants (see Māhina 1992, 1993: 109–21). The tala 'oe tupu'anga 'oe kava moe tō, origin myth of kava and sugarcane plants, is a mixture of both faiva fakaoli comedy and faiva fakamamahi tragedy. Faiva fakaoli comedy deals with the fakahoko connection and fakamāvae separation, that is, fakafelavai intersection of ngalipoto normality and ngalivale absurdity,

resulting in kata laughter. Faiva fakamamahi tragedy deals with anga'itangata sociality and anga'imanu animality, with the outcome of fakamā shame (see Māhina 2008a: 31–54, 2011a: 140–66). The origin story revolves around kava and tō, kava and sugarcane plants, which are fakahoko connected and fakamā-vae separated or fakafelavai intersected, by way of their kona bitter and melie sweet qualities, respectively. The tala 'oe ouau 'oe kava moe tō protocol of kava and sugarcane plants, incorporates both plants and their respective qualities. Both plants are prepared, where the kava is drunk as a narcotic beverage, then eaten with the tō sugarcane. That is, one inu drinks the kona bitterness first before one kai eats the melie sweetness. The moral of both the story and the protocol are such that, as for all lasting best and permanent human endeavors, one begins with kona bitterness, and ends with melie sweetness, in that logical order of precedence (see Fifita 2016; Māhina 2011b, 2013).²⁶

12. Hoa Pairs/Binaries: Fonua Person and Place

As a pan-Moanan Oceanian ecology-centered human concept and practice, the Tongan word fonua variously exists as hanua, honua, vanua, fanua, fenua, enua, and whenua (see Māhina 1992, 1993: 109–21) (see items 13 and 14). The ecology-centric human conception and action of fonua embraces both ecology and society as indivisible but indispensable hoa pairs of equal/same/similar and opposite/different/dissimilar binaries. In the case of Tonga, fonua as a thinking, feeling, and practice is constitutive of both “person” and “place” (i.e., tā time and vā space) as inseparable but indispensable hoa pairs/binaries, where the former is a tā temporal marker of the latter, which is, in turn, a vā spatial composer of the former (see Māhina 1992, 1999, 2010: 168–202). From a tāvāist philosophical view, fonua person and place, can be generally defined as a tā-vā temporal-spatial, fuo-uho formal-substantial, and ngāue-'aonga functional-practical yet cyclical and plural movement from fā'ele birth, as the first fonua, through mo'ui life as the second fonua, to mate death as the third fonua, respectively, characterized by the valevale/tama fetus and taungafanau mother's placenta and manava womb, kakai people and 'ātakai/kelekele environment/land, and the mate dead and fonualoto burial places. Such a movement of plurality and complexity of things, events, and states of affairs are fakatatau mediated, transforming them from a condition of felekeu/fepaki chaos, to a state of maau/fenāpasi order, through sustained tatau symmetry, potupotutatau harmony, and mālie/faka'ofó'ofa beauty. The concept and practice of fonua person and place can be both affectively and effectively used as a critique of the highly problematic idealist-rationalist, separatist-dualist, anthropocentric Western-led, UN-driven, “modern” doctrine of sustainable development,²⁷ which severs people from the environment, thereby privileging society above and beyond ecology.

13. Hoa Pairs/Binaries: Fonua/Kalatua Culture

The thinking-feeling and praxis of hoa pairs of equal/same/similar and opposite/different/dissimilar binaries, is deeply albeit broadly entrenched within and across the whole spectrum of Tongan culture (and language),²⁸ as in all types of disciplinary practices and forms of social activities (see items 12 and 14). In mathematical, numerical ways, Tongans commonly organize things into tauhoa, such as 2, 4, 6, and so on, and ta'etauhoa for example, 1, 3, 5, and so on, as in the making of medicinal potions from herbal leaves, seeds and barks, the positioning of dancers in dance performances, and the presenting of ngāue and koloa as forms of men's and women's work in such rites and ceremonies as the taumafakava royal kava ceremony. On the other hand, these real numbers are, by inverting them, made into poetical equations, as in the treatment of two married people, two kingly lines, and two kava clubs, each tatau equalling one (i.e., one plus one equals one). These instances actively though critically engage in the fakatau, mediation, of the fakahoko connection and fakamāvae separation, that is, fakafelavai intersection, of the lahi diversity in unity, and, by the same measure, unity in diversity. In such, lahi many and taha one, are transformed from a situation of felekeu/fepaki chaos to a condition of maau/fenāpasi order through sustained tatau symmetry, potupotutatau harmony, and, more so, mālie/faka'ofa'ofa beauty.

In Tonga, ako education and 'aati art, are closely aligned to one another, where both are made synonymous in the production of 'ilo knowledge (and pota skills), and mālie/faka'ofa'ofa beauty. By extension, ako education is organized along the three main divisions of 'aati arts, namely, faiva performance arts, tufunga material arts, and nimamea'a fine arts (see Māhina 2008b: 67–96). Herein, all types of disciplinary practices and forms of social activities are arranged by ways of hoa pairs of equal/same/similar and opposite/different/dissimilar binaries. In the faiva performance arts, they include, inter alia hoafaiva co-performance artists, hoafaiako co-teachers, hoalakalaka co-lakalaka-dancers, hoafānifo co-surfers, hoatau co-warriors, hoatoutaivaka/hoafaifolau, co-navigators/voyagers, hoalafo co-lafo-disc-throwers, hoahiva co-singers, hoafuhu co-boxers, and hoasika co-javelin-throwers. In the tufunga material arts, they include, among others, hoatufunga co-material artists, hoalangafale co-house-builders, hoafa'a co-cultivators, hoafō'uvaka co-boat-builders, hoalalava co-kafa-sennit-intersectors, hoatātatau co-tattooists, hoatātongitongi co-wood-sculptors, hoatongiukamea co-steel-sculptors, hoatāmaka co-stone-cutters, and hoafonolei co-jewelers. In the nimamea'a fine arts, they include, among others, hoakoka'anga co-bark-cloth-makers, hoalālanga co-mat-weavers, hoatuimatala'ī'akau co-embroiderers, hoalangaleisi co-crochet-makers, hoatuikakala co-flower-designers, hoalangata'ovala co-ta'ovala-mat-weavers, hoalangakatamosikaka

co-mosikaka-basket-weavers, hoalangakatoalu co-alu-basket-weavers, and hoatuitangaipilo co-pillow-case-makers.

14. Hoa Pairs/Binaries: Tauhivā Relationality and Faifatongia Functionality

The Tongan concepts and practices of tauhivā keeping sociospatial relations and faifatongia performing socioeconomic functions (see Ka‘ili 2005, 2009, 2017),²⁹ are, in both their inseparability and their indispensability as hoa pairs of equal/same/similar and opposite/different/dissimilar binaries (see Ka‘ili 2017a, 2017b), fundamental to Tongan culture, where the former is regarded as a faiva performance art, and the latter as an artistic (and literary) device (see items 12 and 13). In this general context, the fai performance of fatongia socioeconomic functions, temporally defines the tauhi keeping of the vā sociospatial relations, which, in turn, spatially composes the fatongia socioeconomic obligations. On the other hand, in specific terms, the concept and practice of tauhivā keeping sociospatial relations can be divided into tauhi keeping and vā sociospatial relations, where the former, tauhi keeping, is a verb and definer of the latter, vā sociospatial relations, which is, in turn, a noun and composer of tauhi keeping sociospatial relations. Likewise, the term faifatongia performing socioeconomic functions, can also be divided into fai performing and fatongia socioeconomic obligations, where the former, fai performing, is a verb and definer of the latter, fatongia socioeconomic functions, which is, in turn, a noun and composer of fai, performing socioeconomic obligations. Depending on their fakatatau mediation, within and across both the specific and the general contexts, it can result in either vālelei good relations, fiefia happiness, melino peace, tu‘umālie prosperity, and, more importantly, tau‘atāina freedom, or alternatively, vākovi bad relations, mamahi sadness, vātau instability, tu‘utāmaki poverty, and, above all, pōpula oppression. The same parallel the Samoan soa pair/binary of teulevā decorating sociospatial relations, and tautua enacting socioeconomic services. Like the privileging of vā space, beyond tā time, the severance of tauhivā keeping sociospatial relations, and teulevā decorating sociospatial relations, from faifatongia performing socioeconomic functions, and tautua enacting socioeconomic services, respectively, defies both their indivisibility and their indispensability, in reality, as in nature, mind-heart, and society.

15. Hoa Pairs/Binaries: Nga‘ahoa, the Tongan Binary Counting System

Hoa, in terms of nga‘ahoa binary, are central to the Tongan mathematical counting system. All Tongan material goods, such as ‘ufi yams, ika fishes, au thatches, niu coconuts, tutu strips of barkcloth, and pulopula yam seedlings, were counted based on a nga‘ahoa binary. For example, two yams are taha

TABLE 1. **Nga‘ahoa: Tongan Binary Counting System.**

‘Ufi, Yam	Number of Yams
Fo‘i ‘ufi e taha (a single yam)	1
1 Nga‘ahoa (1 binary)	2
2 Nga‘ahoa (2 binaries)	4
2 Nga‘ahoa mo e fo‘i ‘ufi e 1 (two Binaries + a single yam)	5
Kau ‘ufi e 1 (10 binaries \times 1) or (10 binaries = 20)	20
Kau ‘ufi e 2 (10 binaries \times 2)	40
Kau ‘ufi e 10 (10 binaries \times 10)	200
Kau ‘ufi e 20 (10 binaries \times 20)	400
Kau ‘ufi e 100 (10 binaries \times 100)	2,000
Kau ‘ufi e 5,000 (10 binaries \times 5,000)	100,000
Kau ‘ufi e 100,000 (10 binaries \times 100,000)	2,000,000

nga‘ahoa one binary. Four yams are ua nga‘ahoa two binaries, and five yams are ua nga‘ahoa mo e fo‘i ‘ufi e taha two binaries and one yam. When the number of yams reaches twenty, the name of the binary changes from nga‘ahoa to kau a group of twenty yams in two pairs (ten yams in each pair). Twenty yams are kau ‘ufi e taha, and forty yams are kau ‘ufi e ua two kau ‘ufi. Likewise, two hundred yams are kau ‘ufi e hongofulu, ten kau ‘ufi, and two thousand yams are kau ‘ufi e teau, one hundred kau ‘ufi. Note that the counting system is based on nga‘ahoa binary and kau, ten nga‘ahoa binaries. Thus, the Tongan mathematical counting system is fundamentally grounded on hoa pairs/binaries (see Table 1).

Talangata Conclusion

This critical examination of hoa pairs/binaries raises fundamental questions about the possible connection and separation or intersection of tãvãism’s hoa pairs/binaries to the binary oppositions of structuralism and poststructuralism. Tãvãism’s hoa pairs/binaries is deeply grounded in realism, whereas the binary opposition of structuralism/poststructuralism is based on idealism. Furthermore, tãvãism places equal values on the constituent elements of hoa pairs/binaries (tã time and vã space, fuo form and uho content, fakahoko connection and fakamãvae separation, maau/fenãpasi order and felekeu/fepaki chaos) as a matter of reality, whereas the constituent elements of the

binary oppositions of structuralism are placed in a hierarchy. Poststructuralism departed from structuralism in its critique of the hierarchical nature of the binary opposition promoted by structuralism. This form of critique is known as deconstruction, which was formulated and promoted by the famous French philosopher Jacques Derrida. Poststructuralism criticized structuralism (especially Lévi-Strauss's structuralism) for centering one element of the binary opposition while marginalizing the other. For example, in structuralism's binary opposition of male-female, there is a privileging of male over female. This criticism by poststructuralism of the hierarchical arrangement of the binary in structuralism is in agreement with the *tāvāism*'s critique of the privileging of a certain element of the *hoa* pair/binary in current scholarship. For example, *tāvāism* has criticized the privileging of *vā* space over *tā* time, or *tā* time over *vā* space, in current theories. In addition, *tāvāism* has problematized the centering of connection while marginalizing separation in many scholarly writings. Whereas poststructuralism understands binary oppositions as based on cognitive structure (idealism), *tāvāism* understands *hoa* pairings/binaries across nature, mind and society as grounded on concrete reality (realism). Despite the agreeance between poststructuralism and *tāvāism* in their criticism of the hierarchical nature of the constituent elements of binary oppositions, they fundamentally disagree on the basis of reality.

The Tongan thinking and praxis of *hoa* pairs of equal/same/similar and opposite/different/dissimilar binaries are fundamental to the Indigenous Tongan *Tā-Vā* Time-Space Philosophy of Reality. This Tongan conception and action of *hoa* pairs/binaries is deeply grounded in view of the philosophical fact that all things in reality, as in nature, mind, and society, stand in eternal relations of exchange, giving rise to *maau/fenāpasi* order and *felekeu/fepaki* chaos. By virtue of this *tāvāist* philosophical fact, as a corollary, everywhere in reality, as in nature, mind, and society, is *fakafelavai* intersection, and there is nothing over and above *fakahoko* connection and *fakamavae* separation. By the same token, as a corollary, everywhere in reality, as in nature, mind, and society, is *mata-ava* eye-hole and there is nothing above and beyond *mata* eye and *ava* hole (see Potauaine 2010; Potauaine and Māhina 2011: 194–216). By extension, as another corollary, everywhere in reality, as in nature, mind, and society, is *hoa* pairs/binaries and there is nothing over and beyond *hoatatau* pairs/binaries of equal/similar/same entities/identities/tendencies and *hoakehekehe* pairs/binaries of opposite/different/dissimilar entities/identities/tendencies.

This is most conspicuous in the transcendence of *tā-vā* time-space, *fuo-uho* form-content, *fakahoko-fakamāvae* connection-separation (i.e., *fakafelavai* intersection), and *mata-ava* eye-hole from the ontological (i.e., historical) level to *fefine-tangata* men-women, *kula-uli* red-black, *la'ā-māhina* sun-moon, *'aho-pō* day-night, and *mo'ui-mate* life-death (see Potauaine and Māhina 2011:

194–216; Māhina, Ka‘ili, Potauaine, Moa, and Māhina-Tuai 2012: 37–55) on the epistemological (i.e., metaphorical) level. A selection of *hoa* pairs/binaries has been examined from across reality, as in nature, mind, and society, for the purposes of both demonstration and reflection. All these instances actively but critically engage in the transformation of *hoa* pairs/binaries from a condition of *felekeu/fepaki* chaos to a state of *maau/fenāpasi* order, through sustained *tatau* symmetry, *potupotutatau* harmony, and *mālie/faka‘ofo‘ofa* beauty. By way of *kaha‘u* futurism, we strongly think and feel that the Tongan (and Moanan Oceanian) logical-philosophical concept and practice of *hoa* pairs/binaries stands to contribute to the *hoa* pairs/binaries of real intelligence and artificial intelligence.

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NOTES

1. Knowledge application for the wants of people and needs of society.
2. The root word of kehekehe is kehe, both meaning “difference.”
3. The root word of hōhoa is hoa, both meaning “pair” or “binary.”
4. The word mālie is a variation of the term melie, both meaning “sweet,” that is, lovely and beautiful.
5. Both the words tāmaki and mahi mean “sour” (or kona bitter) used as a heliaki metaphor, for sad things; the root word of mamahi is mahi, both meaning “sadness.” The performance art of tragedy is called faiva fakamamahi, which is concerned with “sad things” as opposed to its hoa, faiva fakaoli, the performance art of comedy, the chief concern of which is with “funny things.”
6. Here tu’otu’atau and tu’otu’akehekehe are respective variations relating to ongo, afo, or fasi fa’ahitatau, literally “sound, tone, or tune of the same side, order, or being,” that is, sound of mo’ui life, and of the kau mo’ui living, and ongo afo, or fasi fakafa’ahikehe, literally “sound, tone, or tune of a different side, order, or being,” that is, sound of mate death, and of the kau mate dead.
7. Some other variations include anomelie-anotamaki/anoanomelie-anoanotamaki sweet-sour, faingamālie-faingatāmaki opportunity-difficulty, kaungamālie-kaungatāmaki sufficient-insufficient, manumanumelie-manumanutamaki beauty-ugly, tahimelie-tahitamaki good sea conditions-bad sea conditions, and tu’amelie-tu’atamaki/fakatu’amelie-fakatu’atamaki good hope-bad hope/hopeful-unhopeful.
8. Comparative logic can be defined as the study of the structure of reality and of existence (see Anderson 2007).
9. Or hala, which means path, road, way, or conduit (channel), as in the heliaki proverb, “Tēvolo hala he sikotā,” “The devil manifests itself by the path, road, way, or conduit (channel) of a kingfisher” (The Tongan word for tēvolo devil, is fa’ahikehe, literally meaning “being-of-a-different-side” (or the “other” side), which refers to the side of mate death, and the kau mate dead (as opposed to its opposite hoa, pair fa’ahitatau, which literally means “being-of-the-same-side,” that is, of mo’ui life, and the kau mo’ui, living). Both vaka and hala also mean receptacle, vessel, vehicle, or conduit (channel).
10. As opposed to their singular, techno-teleological, analytical, atomistic, and linear arrangements in the West.
11. See ancient Tongan philosophy of ako education, as a tā-vā temporal-spatial, and fuo-uhō formal-substantial (as well as ngāue-’aonga functional-practical) transformation of the human ’atamai mind and fakakaukau thinking on the one hand, and ongo feeling and loto desire on the other, from vale ignorance to ’ilo knowledge to poto skill, in that logical order of precedence.
12. Or ’aonga utility, ngāue practicality (or tekiniakale technicality) as opposed to quality.

13. The word “havili” is rooted in the term “vili,” a variation of vilo, which is hoa or paired with takai, that is, vilo takai/vilotakai twist-and-turn. A drill, which is, by nature, spiral-type/vortex-like, is named vili, often uttered as mata‘i vili or mata‘ivili eye-of-the-drill and/or ava‘i vili or ava‘ivili eye-of-the-drill.

14. Also taumu‘atonua and taumulitonua, referring to both the taumu‘a bow, and the taumui stern, of the vaka boat, which is tonu/tonua on-course, in relation to both its points of tau-langa folau ki ai destination, and its taulanga folau mei ai origination, respectively.

15. Also taumu‘avalea and taumulivalea; a reference to both the taumu‘a bow, and the taumui stern, of the vaka boat, which is vale/valea off-course, in relation to both the respective tau-langa-folau-ki-ai destination and taulanga-folau-mei-ai origination.

16. A sermon conducted by president Rev. Kiopeti Māhina at the funeral service of Rev. Dr. Sione ‘Ilomaisini Lea (Leameivaka), former president, Siasi Fakatahataha ‘ae Kakai Tonga ‘i Nu‘usila, United Church of Tonga in New Zealand, Taufā‘ahau Tupou IV Church, Ōtāhuhu-Māngere, Auckland, New Zealand, March, 2020.

17. When a punake poet, wants to mate die, he/she is in deep ‘ofa love, meaning factual ‘ofa love and metaphorical mate death (Kavaliku 1961: 49–67, 1977; Mahina 2005a: 136–47).

18. The word mālie beauty, is used for faiva performance arts, while the term faka‘ofa‘ofa beauty, is used for both tufunga material arts and nimamea‘a fine arts. On the other hand, the words talavou and hoihoifua, largely referring to physical beauty, are used for tangata men and fefine women, respectively.

19. Their laumālie everlasting souls, are thought to be in the kuohili/kuongamu‘a past, yet in the mu‘a front, where they are placed as guidance for people and on which the yet-to-come kaha‘u/kuongamui future, placed in the mui back, is brought to bear, and both are constantly fakatatau mediated, in the ever-changing lotolotonga/kuongaloto present.

20. Name of a special tongo mangrove, tree at Koloa, the island and royal residence of Tu‘i Tonga in Vava‘u.

21. This parallels the tāvāist philosophical treatment of ‘aati art (and litilesā literature), where the primary concerns are with “what art is,” that is, “art work,” followed by the secondary concerns with “what art is for” and “what art is by means of,” that is, “art use” and “art history,” respectively, in that logical order of precedence.

22. The Tongan words for Alzheimer’s disease and dementia as a mental condition are ‘ata-mai ngalongalo forgetful mind; cf. loto ngalongalo forgetful heart, which are linked to both the ‘atamai mind and fakakaukau thinking, in the ‘uto brain on the one hand, and ongo feeling and loto desire in the fatu/mafu heart, on the other.

23. The fuo formal, shape of the kava is fuolōloa oval/ovular, as are the vaka boat and fale house, after the fale fakaManuka (or fale fakaManu‘a in Samoan) as opposed to the fuo formal, shape of the tano‘a bowl, which is fuopotopoto circle/circular, after the fale ha‘otā (or fale maota in Samoan). Whereas the tano‘a is for kava, the kumete and sene are, respectively, for faito‘o healing and ngaohikai cooking, all as varieties of bowls.

24. Both *peau/ngalu* waves and *matangi/havili* winds, are aerodynamic and hydrodynamic in terms of both quality and functionality, as in the case of the *vaka* boat and *fale* house, which involves the *fakata*tau mediation, of the elements by way of *fakahoko* connection and *fakamāvae* separation, that is, *fakafelavai* intersection. What goes on within and across the *vaka* boat and *fale* house, as in *kava* between them, is socioecodynamic, defined by *fonua* people and their environment. Both *peau/ngalu* waves and *matangi/havili* winds, are forms of *mata* eye, and/or *ava* hole, that is, *point*, where *ivi* energy is most dense and intense.

25. This was the story of both the *kava* and the sugarcane plants, which peaked in the sacrifice of *Kava* through *mate* death, which began with *kona* bitterness, followed by *melie* sweetness, when both became a lasting social institution of both aesthetic and pragmatic, political, and economic significance in *Tonga* (see *Māhina* 1992). This parallels the story of *Jesus* when he was sent to the world to salvage people from *mate* death to *mo'ui* life (*John* 3:16), where he ended up himself giving up his *mo'ui* life and *mate* died, for the so-called sinners, which paved the way for *Christianity* as a lasting social and religious institution. One can say that the *tala 'oe fonua*, telling of the land and its people, is deeply embedded in the *talanoa 'oe kava moe tō*, telling of the *kava* and sugarcane plants, while the *tala 'oe lotu Kalisitiane*, telling of *Christianity*, is deeply entrenched in the *tala 'oe kolosi 'akaufakalava* telling of the cross.

26. Sustainable development is a form of economic development, which is a post-World War II, Western-based, UN-led capitalist doctrine, followed by political governance as a post-Cold War, Western-driven, UN-based democratic doctrine, where both capitalism and democracy are now combined as inseparable but indispensable *hoa* pairs of equal/same/similar and opposite/different/disimilar binaries. As a “modern” doctrine, economic is defined as a development that meets the needs of the present generations while compromising the needs of future generations. While the formulation of sustainable development was a global solution to climate change as a global problem, the environment is omitted from the equation.

27. Both *fonua/kalatua* culture and *tala/lea* language, are merely human *vaka* mediums/vessels *hala* vehicles, for the dialectical composition and historical communication of ‘*ilo* knowledge (and *poto* skills), in *tā* time and *vā* space.

28. As indivisible but indispensable *hoa* pairs of equal/same/similar and opposite/different/disimilar binaries, *tauhi*vā keeping sociospatial relations, and *faifatongia* performing socio-economic obligations, is a *Tongan* form of *tau'atāina* “democracy,” as are the Western political and economic systems democracy and capitalism inseparable yet indispensable *hoa* pairs of equal/same/similar and opposite/different/disimilar binaries, where the former is thought and felt to be mediated in the latter, conducted in the so-called free market, which is believed to have both a mind and a spirit of its own.

29. From a *tāvāist* philosophical perspective, *liliulea* language translation, involves a *tā-vā* time-space, *fuou-uhou* form-content, and *ngāue-'aonga* function-practice, transformation of ‘*ilo* knowledge (and *poto* skills), between two languages (and cultures), where their common points of *fakahoko* connection and *fakamāvae* separation, that is, *fakafelavai* intersection, are transformed from a condition of *felekeu/fepaki* chaos to a state of *maau/fenāpasi* order through sustained *tatau* symmetry, *potupotutatau* harmony, and *mālie/faka'ofofa* beauty (see *Kalavite* 2019: 173–83).

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KOLOSALIO GLOSSARY

The following Tongan terms, *liliu kihe*, translated into their English *tatau* equals and *kehekehe* opposite³⁰ are instances of *hoa* pairs/binaries informed by way of *fakafelavai* intersection, that is, *fakahoko* connection and *fakamāvae* separation on the one hand, and *mata-ava* eye-hole, that is, *mata* eye and *ava* hole, on the other. As *hoa* pairs/binaries, they are *fakatatau*, mediated by way of *fakahoko* connection and *fakamāvae* separation, that is, *fakafelavai* intersection, where they are *liliu* transformed from a situation of *felekeu/fepaki* chaos, to a condition of *maau/fepaki* order, through sustained *tatau* symmetry and *potupotutatau* harmony and *mālie/faka'ofa'ofa* beauty.

‘āā	awake, waking
‘aati	art
afo	harmony, simultaneous pitch
‘aho	day
ako	educate, education
‘alomālie	good weather conditions
‘alotāmaki	bad weather conditions
anomelie	sweet; see <i>kanomelie</i> sweet
anoanomelie	overly sweet; see <i>kanokanomelie</i> overly sweet
anotāmaki	sour; see <i>kanotāmaki</i>
anoanotāmaki	overly sour; see <i>kanokanotāmaki</i>
‘aonga	use, useful; see <i>utility, functionality</i>
‘ātakai	environment
‘atamai	mind
‘atamai ngalongalo	Alzheimer’s disease, dementia, forgetful mind; see <i>loto ngalongalo</i> forgetful desire
ava	hole; see <i>mata</i> eye
efiafi	evening
‘eiki	chief, chiefly
enua	“person” and “place”; see <i>fonua</i>
fā‘ahi	dimension; see <i>tapa</i> dimension
fā‘ahitatau, fakafa‘ahitatau	side-of-the-same-order, i.e., of life and the living; cf. <i>Maama Earth</i> (symbolic name for Tonga) as the world of mortals

fa'ahikehe, fakafa'ahikehe	side-of-a-different-order, i.e., of death and the dead; see Pulotu (symbolic name for Fiji) as ancestral homeland and afterworld of Moana Hihifo Western Moana; cf. Hawaiki as ancestral homeland and afterworld of Moana Hahake Eastern Moana
fai	do
faifatongia	performing socioeconomic obligations; see tauhivā, keeping sociospatial relations
faingamālie	opportunity
faingatāmaki	difficulty
fakapō'uli	dark, darkness
fakatatau	mediation
fakatupu	creation
fa'ahitaha	one dimension
fa'ahitolu	three dimensions
fa'ahifā	four dimensions
faiva faifolau	performance art of voyaging
faiva fananga	performance art of legends
faiva fakatupu	performance art of creation
faiva haka	performance art of dance
faiva hiva	performance art of music
faiva lea heliaki	performance art of speech giving
faiva ta'anga	performance art of poetry
faiva talanoa	performance art of storytelling
faiva talatupu'a	performance art of myths
faiva toutaiika	performance art of fishing
faiva toutaivaka	performance art of navigation
faito'ō	healing
fakaangaanga	draft
faka'eke	inquiry
fakafelavai	intersection
fakahaka	choreography
fakahoko	connection
fakakaukau	thinking
fakamaka	fossilized
fakatotolo	research
fatu	heart; see mafu heart
fa'ē	mother
fā'ele	birth
faiva	performance art

faikava	kava drinking
fākele	birth; see fā'ele birth
fakamāvae	separation
fanua	“person” and “place”; see fonua
faka'ofa'ofa	beauty; see mālie beauty
fatongia	obligation, function
fa'u	create
faiva fakamamahi	performance art of tragedy
faiva fakaoli	performance art of comedy
faiva talanoa	performance art of storytelling
fakatu'amelie	hopeful
fakatu'atāmaki	unhopeful
fālahi	width; see breadth, maokupu
fasi	tone; tune, air, melody, sequential pitch; leading voice
fefine	woman
fehālaaki	error
fehī'a	hate, hatred
fekumi	research
felekeu	chaos
fenua	“person” and “place”; see fonua
fepaki	conflict
fiefia	happy, happiness
fika matelau	1, one
fika tauhoa	even number
fika ta'etauhoa	odd number
fo'ou	original, new
fonua	“person” and “place”; people and environment
fonualoto	burial place; see fa'itoka and mala'é burial places
fuo	form; see uho content
fuo-uho	form-content; see tā-vā time-space
fuofuonoa	formless
hae	tear, tearing
hahake	east; see hihifo west
hahake-hihifo	east-west; see tokelau-tonga north-south
haka	dance, bodily movement
hake	going-up, ascending; see hahake east
hala	medium, vessel or vehicle; way; see tala tell, telling
hema	left

hanua	“person” and “place”; see fonua
heliaki	artistic (and literary) device
hifo	going-down, descending; see hihifo west
hihifo	west
hoa	pair/binary or pairs/binaries of equal/same/ similar and opposite/different/dissimilar
hoafaiako	co-teachers
hoafaiva	co-performers
hoafānifo	co-surfers
hoafuhu	co-boxers
hoakehekehe	opposite/different/dissimilar entities/identities/ tendencies, pair/binary or pairs/binaries
hoalalava	co-intersectors
hoasika	co-javelin-throwers
hoatātatau	co-tattooists
hoalangakatomosikaka	co-mosikaka-basket-weavers
hoalangakatoalu	co-alu-basket-weavers
hoalangata‘ovala	co-waist-mat-weavers
hoatātongitongi	co-steel-sculptors
hoatuikakala	co-flower-designers
hoatuitangaipilo	co-pillow-case-makers
hoatuimatala‘i‘akau	co-embroiders
hōhoakehekehe	opposite/different/dissimilar entities/identities/ tendencies, pair/binary or pairs/binaries
hoafaifolau	co-voyagers
hoalafo	co-lafo-disc-throwers
hoalakalaka	co-lakalaka-dancers
hoamālie	equal/same/similar entities/identities/tenden- cies, pair/binary or pairs/binaries
hoafaiako	co-teachers
hoatoutaivaka	co-navigators
hōhoamālie	equal/same/similar entities/identities/tenden- cies, pair/binary or pairs/binaries
hoholokovi	aging badly
hoholotāmaki	aging sourly; see hoholokovi aging badly
honua	“person” and “place”; see fonua
hoatatau	equal/same/similar entities/identities/tenden- cies, pair/binary or pairs/binaries
hōhoatatau	equal/same/similar entities/identities/tenden- cies, pair/binary or pairs/binaries
holo	dismantling

‘iai	reality, existence
‘ilo	knowledge
‘lo‘i	known
‘iloa	knower
ivi	energy
ivikula	red energy
ivi‘uli	black energy
kafa	sennit; see cord, rope, maea
kafa kula	red kafa-sennit
kafa ‘uli	black kafa-sennit
kalatua	culture; see fonua, kalatua
kapo	less knowledgeable, skillful; see punake kapo
kaha‘u	future
kamu	circumcise; see tefe, kaukau circumcise
kaukau	circumcise; bathe; see tefe circumcise
kata	laugh, laughter
kanoloto	content; see uho content
kakai	people
kamata‘anga	beginning
kau mate	dead
kau mo‘ui	living
kaungamālie	more, enough
kaungatāmaki	less, not enough
kanotohi	abstract; see kanoloto content
kehe	different
kovi	bad
koloa	material wealth
kuongaloto	present; see lotolotonga future
kuongamu‘a	past; see kuohili past
kuongamui	future; see kaha‘u future
kuohili	past; see kuongamu‘a past
la‘ā	sun
langi	sky, heaven
lea	language; see tala language
lelei	good; see sai wellness, mālie, faka‘ofo‘ofa beauty
loi	lie; see lasu lie
loto	desire, inside or heart
lala	absence, non-presence; sex
langa	build
lau māhina	months
lava	done

lavea	injury, wounding
lelei	good; see mālie, faka'ofa'ofa, hoihoifua, talavou beauty
litilesā	literature
liliu	translation
lōloa	length
loto	desire; see center, inside, internal, midpoint, loto
loto ngalongalo	forgetful desire (feeling heart)
lotolotonga	present; see kuongaloto present
māfana	warmth
mafu	heart; see fatu heart
maama	light; see malama light
maau	order
mahaki	disease; see sickness, illness, puke
māhina	moon, month
maka	rock, stone
makatu'ū	bedrock
mālie	beauty; see lelei, faka'ofa'ofa, hoihoifua, talavou
manava	womb; see taungafanau placenta, umbilical cord, uho
maokupu	breadth; see width, fālahi
ma'olunga	height; cf. loloto, depth
maokupu	width, breadth; cf. falahi width, breadth
maisoa	major
mamahi	sad, sadness
mata'ū	right, as in right-handed
maina	minor; see mīnoa, minor
manupuna	bird
mata	eye; see ava hole, mata-ava eye-hole
mata-ava	eye-hole; see tā-vā time-space, fuo-uho form-content
me'a	matter; see ivi energy
me'akula	red matter; see me'a'uli black matter
me'a'uli	black matter; see me'akula red matter
mīnoa	minor; see maina, minor
mate	death
manumelie	proportional; see mālie, faka'ofa'ofa beautiful
manumanumelie	proportional; see manumelie proportional
manutamaki	less proportional
manumanutamaki	less proportional
me'a'ofa	gift

melino	peace, peaceful
mu'a	front, before
mui	back, after
milolua	kava-making technique; cf. vilolua double movement
misi	dream
mīsoa	major; see maisoa, major
mohe	sleep
monomono	mend, mending
ma'u	discovering
mo'ui	life, living
nimamea'a	fine art
naunau	attribute
nga'ahoa	binary/binaries
ngata'anga	end, ending
ngāue	work
noa	0, zero-point; common meeting point of two or more equal and opposite forces, energies or tendencies
nota	Tonganization of "note" in music
'olunga	up-above; see tokelau north
'ofa	love
ongo	feeling, hearing, and sound
olovaha	presiding tu'i, king; see taumu'a bow, of kalia boat
ongo	feeling, hearing, and sound
poto	skills, (expertise, ingenuity); see knowledge application, utility, functionality
palai	type of yam; see tua as equal type of yam
palakū	ugly, ugliness
pōpula	oppression
pongipongi	morning
potupotukehekehe	disharmony
potupotutatau	harmony
puke	sickness, illness; see mahaki, disease
Pulotu	ancestral homeland and afterworld of Moana hihifo, western Moana Oceania
sai	wellness; see lelei goodness
sikotā	kingfisher bird
sino	body
soa	Samoan hoa

sōsaieti	society
tafato'ō	operation
tofoto'ō	beginning of faito'ō healing; see tafato'ō operation
tukuto'ō	ending of faito'ō healing; see tofoto'ō beginning of faito'ō healing
tulu'i	herbal potion for faito'ō healing
uhouhonoa	contentless
ta'anga	poetry
telekanga	port and starboard
tā	time; see vā space
ta'etatau	asymmetry; see kehekehe asymmetry
ta'epotopotutatau	disharmony; see potupotukehekehe disharmony
tahimelie	good sea conditions
tahitamaki	bad sea conditions
taulanga-folau-ki-ai	destination, arrival
taulanga-folau-mei-ai	origination, departure
taumu'a	bow
taumu'atonu	on-course, bow; see destination, arrival
taumu'atonua	on-course, bow; see destination, arrival
taumuli	stern
taumulitonu	on-course, stern; see origination, departure
taumulitonua	on-course, stern; see origination, departure
taumu'avale	off-course, bow; see destination, arrival
taumu'avalea	off-course, bow; see destination, arrival
taumulivale	off-course, stern; see origination, departure
taumulivalea	off-course, stern; see origination, departure
tangata	man
tau	war
tau'atāina	freedom
tauhoa	pairing
ta'é'iloa	unknown
ta'etauhoa	unpair
tāmaki	bad, sour
tangi	cry
tapafā	four dimensions
tapatolu	three dimensions
tapataha	one dimension
tauelangi	climatic elation
taumafakava	royal kava ceremony

tāvāism	Tā-Vā Time-Space Philosophy of Reality
tāvāist	see tāvāism
tā-less	timeless
tatau	symmetry
tautua	Samoan for Tongan faifatongia socioeconomic functions
tauhi	keep, keeping
tala	language; see lea language
talanoa	storytelling, “critical-yet-harmonious-talk”
tama	child; see valevale fetus
taula	anchor; see to’ua, taula anchor
taungafanau	mother’s placenta; see manava womb
tefe	circumcise, circumcision; see tafa, tofo
tekinikale	operating
teulevā	technical
tēvolo	Samoan for Tongan tauhivā, keeping sociospatial relations
tokelau	devil
tonga	north; see ‘olunga up above, tokelau north
tua	south; see lalo down below, tonga south
tu’umelie	type of yam; see palai type of yam
tu’utāmaki	prosperity
tufunga	poverty
tufunga faito’o	material arts, material artist
tufunga fakatupu	material art of healing
‘uhinga	material art of creation
uho	meaning
‘uto	content; see uho mother’s umbilical cord
vā	brain
vai	space
vaka	water; see herbal potion vai
vakai	boat
vakahao	epistemology; ways of knowing
vakahē	safe boat
vakamate	unsafe boat
vakama’u	dead boat
vakamole	safe boat
vakamo’ui	lost boat
vākovi	safe boat
vālelei	bad sociospatial relations
	good sociospatial relations

vale	ignorance, mental illness, sickness
valevale	fetus
vālea	altered space; see vālenga altered space
vālenga	altered space; see vālea altered space
vā-less	spaceless
vātau	socially “noisy,” instability; see vālau, socially “noisy,” instability
vela	fieriness; see māfana warmth, and tauēlangi climatic elation
veteveteki	taking apart; see veuveuaki taking apart
veuveuaki	taking apart; see veteveteki taking apart
vilolua	royal kava-making technique; double-twist; see milolua
whenua	“person” and “place,” see fonua, “person” and “place”

**SIO FAKATONGA 'AE 'AATI FAKATONGA: TONGAN VIEWS OF
TONGAN ARTS**

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As inherent in the title of this essay, we present a critical exercise in viewing Tongan arts from a Tongan lens by combining ontology and epistemology in both process and outcome. By ontology and epistemology, reference is made to ways of being as subject matters of creation and ways of knowing (or seeing and doing) as works of art and literature. The latter engages in the abstraction of the single level of reality with respect to the subject matters in both the creative and the consumptive processes, whether they be faiva performance, tufunga material, or nimamea'a fine arts. Herein, we deal with Tongan arts, namely, performance, material, and fine arts, in terms of both mālie/faka'ofa'ofa beauty/quality and 'aonga utility/functionality, focusing together on their internal or intrinsic and external or extrinsic qualities, with the former logically preceding the latter.

Tukupā Dedication

This short essay is duly dedicated to Professor Māhina's old teachers in Tongan oral history and culture and performance arts of kava ceremony, poetry, oratory, musicology, and choreography at 'Atenisi University, Tonga, in the 1970s: Professor Falekāono (Taipaleti Falekāono), Professor 'I. Futa Helu, Professor Lehā'uli (Sione Ika), Professor Malukava (Tēvita Kavaefiafi), Professor Pilivi Moa, and Professor Ula Matatoa (Tāufa Nau)—whose everlasting souls are now in the past yet in the front of us, lingering on to the future behind us guided by refined past experiences, where both the past and the future are constantly mediated in the ever-changing present.

For tāvāism, like realism, the classical dispute between “reality as it is,” that is, ontology (or ways of being), and “reality as we know it,” that is, epistemology (or ways of knowing), is fundamentally “what we really know” but not “how we know what we know” “when we know what we know,” “where we know what we know,” or “why we know what we know.”

In Tonga specifically (and in Moana Oceania generally), it is thought and felt that we, epistemologically/metaphorically yet ontologically/historically, travel forward into the past and backward into the future, where both the illusive already-taken-place past and the elusive yet-to-take-place future are constantly negotiated in the ever-shifting present.

—Tā-Vā Time-Space Philosophy of Reality

Talakamata Introduction: Issues and Problems

THE HIVA KAKALA “SONG OF SWEET-SCENTED-FLOWERS,” hiva 'ofa song of love, “Fafangu Siliva” “Silver Bell,” introduces the readers to the world of Tongan 'aati arts,¹ which is investigative, transformative, and communicative in both process and outcome. As hoa, both process and outcome are inseparable though indispensable pairs of equal/same/similar and opposite/different/dissimilar binaries, involving the production of subject matters by way of tatau symmetry, potuputatatau harmony and mālie/faka'ofa'ofa beauty/practicality,² on which the outcome—namely, māfana warmth, vela fieriness, and tauēlangi climatic elation³—is dependent. “Fafangu Siliva” “Silver Bell” incorporates the performance arts of Tongan ta'anga poetry and hiva music. Tongan ta'anga poetry, deploys heliaki as an artistic and literary instrument, which means “metaphorically saying one thing but really meaning another,” as a kind of transformation from the real to the ethereal, actual to the metaphorical, that is, from the world of the

“here-and-now” to the world of myth and dream, where everything is possible, having no logical consequences. There are three types of heliaki, namely, heliaki fakafetongiaki qualitative epiphoric heliaki, heliaki fakafekauaki associative metaphoric heliaki, and heliaki fakafefonuaki constitutive metonymic heliaki. Tongan hiva music, is primarily constituent of ongo, fasi, or afo fakafa‘ahitatau, literally “sound, tone, or tune of the same side, order, or being,” that is, of life and the living, and its hoa pair/binary, ongo, fasi, or afo fakafa‘ahikehe, literally, “sound, tone, or tune of a different side, order, or being,” that is, of death and the dead —marked by a similar kind of transformation from the physical to the divine by way of tu‘akautā as an artistic and literary instrument, meaning “to-put-one-beat-in-between-beats” or “to-put-an-extra-beat-outside-two-beats-yet-inside-them,” where the term “beat” refers to the marking of sound in complex multidimensional and multidirectional tā-vā time-space relationships. There are different forms of tu‘akautā, such as fakahēhē and lalau in Tongan vocal music and fakatahala (fakatahala, fakatahele, fakatohele) in Tongan instrumental music, as in faiva tānafa skin-drumming and faiva tālali wooden-drumming.

*Fafangu Siliva Silver Bell*⁴

(A hiva kakala song of “sweet-scented-flowers,” hiva ‘ofa song of love)
 Fakafatu-fakafa‘u ‘e Kuini Sālote, Poetry composed by Queen Sālote
 Fakaafu-fakafasi ‘e Lavaka Kefu, Music composed by Lavaka Kefu
 Liliulea ‘Ingilisi ‘ehe ongo tufungatohi, English translation⁵ by the authors

Kupu/Veesi 1	Verse 1
Uisa! Koe le‘o ‘oku hiva	Alas! It is sweet singing voice
Sī‘ene mahiki ‘o tēkina	As it rises above and airborne
‘O ‘ata koe fuihui māhina	Flock-like birds in moonlight
‘O ‘eko ‘ihe fafangu siliva	Echoing out loud as a silver bell
Kupu/Veesi 2	Verse 2
Tā! Koe fuiva pele	Oh! It’s the beloved fuiva bird
‘Oku mapu hoku matafale	It whistles just in front of my house
‘O va‘inga ‘ihe ngoue lose	Playfully in the rose garden
Na‘e moto ‘ihe ‘ofa mamae	Budding as my guarded love
Kupu/Veesi 3	Verse 3
Ne haohaoa sī‘ene puna	It flew with style and grace
Mānoa he afo koula	Tethered to the golden chord
‘O ‘autō ‘ihe nota vaeua	Alighting on half a note
Mainasi ko sī‘ene mafua	A minor sound, a delicious taste
Tau/Kōlesi	Chorus
Pe‘i ke lea mu‘a kau fanongo	Speak and let me hear

Ke tatala 'ae matapā ongo	And unveil the door to your feelings
Loka 'i 'eha punake poto	Locked by the ingenious poet
Fakaava pē mei he loto	To be opened only from inside the heart

The *fafangu siliva*, Tonganization of “silver bell,” is a *heliaki* metaphor for the silver-like, romantically led reflection of a moonlit night when lovers are totally absorbed in the sweet sound of 'ofa love, a plurality of physical, psychological, and emotional entities. This is a great work of 'aati art and *litilesā* literature in *ta'anga* poetry and *hiva* music. In Tongan *hiva kakala* song of “sweet-scented-flowers,” that is, song of love, 'ofa love is made equal to mate death, that is, 'ofa mo'oni factual love, and mate *loi* metaphorical death (see O. Māhina 2004). By way of 'ofa love, the *punake* poet,⁶ ingeniously uses “things-out-there-in-reality” as means of *heliaki* metaphors, such as *ongo* sound, *manupuna* birds, *fafangu* bell, *fale* house, and *lose* rose (*kupu* verses 1–3, and *tau* chorus, *kohi/laini* lines 1–4) in the production of her subject matter of investigation in the creative process.⁷ The *tau* chorus reflects the *fuo* form, *mā'olunga/loloto* height/depth, *loloa* length, and *maokupu/fālahi* breadth/width of 'ilo knowledge associated with *fanongo* hearing, *ongo* feeling, and *loto* heart. This is the subject matter of psychiatry, where the outcome of art, notably, poetry, music, and dance, is therapeutic, hypnotic or psychoanalytic in its *modus operandi* (see O. Māhina 2003, 2004, 2005b).

The *hiva* music, composer *Lavaka Kefu* presents a beautiful *vaka* medium/vessel and *hala* vehicle, for the poetic subject matter whereby a sustained production of tension and release is achieved through the deployment of key musical techniques.⁸ The *kupu* verses and *tau* chorus, feature contrasting tempo, rhythmic, and structural arrangements of the same melodic and chordal material, thereby achieving a cyclic relationship of contrast and unity, as *hoatamaki/hoakehekehe* opposite/different/dissimilar and *hoamālie/hoatatau* equal/same/similar binaries relating to intersection and mediation, tension, and release or conflict and resolution. Further, the *fasi* melody/tone (or also “tune”) of each *kupu* verse, is based on an arch-shaped melodic *kupesi* motif,⁹ which, when expanded to include two additional higher notes in *kohi* line 3, is able to create tension that may be released again in each final *kohi* line. The two main musical sections foster respective similar yet contrasting temperaments, whereby what may be described as tender sentimentality and exuberant joy are associated with the poem's theme, 'ofa love, the depth of which can be “known” and “felt” only by the duality of 'ofa mo'oni factual love and mate *loi* metaphorical death.

Ontology versus Epistemology: Ways of Being versus Ways of Knowing

The classical dispute between realism (and now *tāvāism*)¹⁰ and idealism over ontology (ways of being) and epistemology (ways of knowing) is, respectively,

between “reality as it is” and “reality as we know it.” Whereas *tāvāism* (see Ka’ili, Māhina, and Addo, 2017; O. Māhina 2010, 2017a), like realism (see Anderson 2007; Anderson, Cullum, and Lycos 1982), is reality-reliant, idealism is mind-dependent. From *tāvāism*, like realism, the fundamental issue is therefore not “how we know what we know,” “when we know what we know,” “where we know what we know,” or “why we know what we know” but rather “what we really know” (see Ka’ili, Māhina, and Addo 2017). By extension, the ontological questions (i.e., ways of reality) are primary over the epistemological questions (i.e., ways of people), especially so when ‘iai reality, is the ultimate measure of ‘iai reality, and “ways of knowing” are merely *vaka* medium/vessel and *hala* vehicle.¹¹ That is, the “ways of knowing” (i.e., ways of people) are made good only as *vaka* medium/vessel and *hala* vehicle, through which ‘ilo knowledge of reality (i.e., ways of being/nature), is “known” by the ‘atamai mind and *fakakaukau* thinking, in the ‘uto brain on the one hand, and “felt” by the *ongo* feeling and *loto* desiring in the *fatu/mafu* heart on the other.

Given that everywhere in reality, as in nature, mind, and society, is *hoa/soa*, and there is nothing over and above inseparable but indispensable pairs of equal/same/similar and opposite/different/dissimilar binaries, both ontology (or ways of being, reality or nature) and epistemology (or ways of knowing [seeing or doing], and of people) are, by the same token, a form of mutually inclusive, symbiotic, coexistence. By way of both process and outcome, this is especially evident in both Tongan ‘aati arts and *ako* education, as in the case of the performance art of *ta’anga* poetry, which is concerned with *ongo* sound as a natural entity given in reality that is made by the *pulotu hiva* musician¹² into *hiva* music. The same applies to the use of *maka* stones as another reality-made entity, which is, in turn, cut by the *tufunga tāmaka* stonemasons into the *langi* royal tombs and the nature-given *lou’akau* pandanus leaves used for weaving by the *nimamea’a lālanga* fine-hand weavers into *kie* fine mats. On the other hand, the same applies to Tongan education, where all the subject matters across all types of disciplinary practices given in reality, as in nature, mind and society, are investigated in the educational process, as in science, geography and history.¹³

Tāvāism: Tā-Vā Time-Space Philosophy of Reality

Tongan arts are deeply embedded in the Indigenous Tongan¹⁴ Tā-Vā Time-Space Philosophy of Reality (see Ka’ili 2017a, 2017b; O. Māhina 2010, 2017a), where both the ways of knowing of Tongans and ways of being of reality are brought to a common critical focus and by which both the epistemological and the ontological questions are mediated in the creative process. The *tāvāist* philosophy of art (see Ka’ili 2017b; O. Māhina 2004, 2017b; Lear 2018) is derived from *tāvāism*, the tenets of which include, *inter alia*, the following:

- that tā and vā,¹⁵ time and space, as ontological entities are the common vaka medium/vessel and hala vehicle, in which all things exist in reality, as in nature, mind, and society;
- that tā and vā, time and space, as epistemological identities are socially organized in different ways across cultures (and languages) in reality, as in nature, mind, and society;
- that tā and vā, time and space, are the abstract dimensions of fuo and uho, form and content, which are, in turn, the concrete manifestations of tā and vā, time and space;
- that both tā time and fuo form are verbs (action-led) and definers of vā space and uho content, which are, in turn, nouns (object-led) and composers of tā time and fuo form;
- that all things in reality, as in nature, mind, and society, stand in eternal relations of exchange, giving rise to maau/fenāpasi order and/or felekeu/fepaki conflict;
- that, as a corollary, everywhere in reality, as in nature, mind, and society, is fakafelavai intersection, and there is nothing over and above fakahoko connection and fakamāvae separation;
- that, as a corollary, everywhere in reality, as in nature, mind, and society, is mata-ava eye-hole, and there is nothing above and beyond mata eye and/or ava hole;¹⁶
- that, as a corollary, everywhere in reality, as in nature, mind, and society, is hoa/soa,¹⁷ and there is nothing over and beyond inseparable yet indispensable pairs of hoamālie/hoatatau equal/same/similar, and hoatamaki/hoakehekehe opposite/different/dissimilar binaries;
- that maau/fenāpasi order and felekeu/fepaki conflict are of the same logical status in that maau/fenāpasi order is itself a form of felekeu/fepaki conflict;
- that maau/fenāpasi order is when two or more energies, forces, or tendencies meet at a common point, that is, mata-ava eye-hole defined by noa 0 or zero-point; and
- that the fehalaaki errors in fakakaukau thinking and loto desiring, are a problem of the 'atamai mind and ongo feeling, but not of reality.

Tongan Tāvāist Philosophy of Art and Education

In Tonga, 'aati art and ako education, are synonymous when both are closely aligned by way of conception and action. As types of disciplinary practice and forms of social activity, both 'aati art and ako education are based in ha'a professional classes, as opposed to Western education, brought by missionaries since European contact, which are based in 'apiako schools and organized by way of

subjects, such as science, literature, and history. Tongan arts are divided into three genres, namely, faiva performance, tufunga material, and nimamea'a fine arts,¹⁸ which are, in turn, organized together with ako education, also as fields of study. These include, among others, faiva ta'anga poetry, faiva faifolau voyaging, and faiva fānifo surfing in ha'a faiva professional classes of performance arts, tufunga fonua social engineering, tufunga langafale house-building, and tufunga tātatau tattooing in ha'a tufunga professional classes of material arts, and nimamea'a lālānga weaving, nimamea'a koka'anga bark-cloth-making, and nimamea'a tuimatala'ākau embroidery, in ha'a nimamea'a professional classes of fine arts (see O. Māhina 2003, 2008).

Like the Tāvāist Philosophy of Art, the Tāvāist Philosophy of Art is too squarely grounded in tāvāism. Given their common alignment as types of disciplinary practice and forms of social activity, both lie in close proximity by way of tā-vā time-space, fuo-uhō form-content, and 'aonga-ngāue function-practice. On the one hand, Tongan 'aati art can be defined as a temporal-spatial, formal-substantial, and functional-practical liliu transformation of the subject matters under the productive process through sustained tatau symmetry, potupotutatau harmony, and mālie/faka'ofō'ofa beauty,¹⁹ from a condition of felekeu/fepakī chaos, to a state of maau/fenāpasi order, in both tā time and vā space (see O. Māhina 2003; Māhina-Tuai 2017). This creative process results in māfana warmth, vela fieriness, and tauēlangi climatic elation.²⁰ On the other hand, Tongan ako education, can be defined as the liliu transformation of 'ata-mai mind and fakakaukau thinking in the 'uto brain and ongo feeling, and loto desiring in the fatu/mafu heart from vale ignorance to 'ilo knowledge, to potō skill in that logical order of precedence (see O. Māhina 2008).²¹

Both Tongan 'aati art and ako education,²² are commonly albeit variously underpinned by fakafelavai intersecting (or fakahoko connecting and fakamāvae separating), temporal-spatial and functional-practical entities on the one hand, and physical-bodily, psychological-emotional, and social-cultural identities on the other. In the case of Tongan 'aati art: tatau symmetry, potupotutatau harmony, and mālie/faka'ofō'ofa beauty, are internal or intrinsic to art, that is, quality of art²³—while māfana warmth, vela fieriness, and tauēlangi climatic elation,²⁴ are external or extrinsic to art, that is, utility (or functionality) of art.²⁵ In both cases, mālie/faka'ofō'ofa beauty and tauēlangi climatic elation, are, respectively, dependent on tatau symmetry and potupotutatau harmony, and māfana warmth and vela fieriness, in that logical order of precedence—in the same way that māfana warmth, vela fieriness, and tauēlangi climatic elation, are reliant on tatau symmetry, potupotutatau harmony, and mālie/faka'ofō'ofa beauty, in that logical order of precedence (see O. Māhina 2003).

Similarly, Tongan ako education is conducted along the same characteristic lines, where the search (and research) for 'ilo knowledge,²⁶ is internal or

intrinsic to ako education, which is its quality,²⁷ and the use of 'ilo knowledge, by way of poto skills, is external or extrinsic to ako education, which is its utility (or functionality).²⁸ If someone is vale ignorant of a particular 'ilo knowledge, such as, for example, faiva ta'anga poetry, tufunga langafale house-building, or nima-mea'a koka'anga bark-cloth-making, they seek ako education, where they gain 'ilo knowledge, which is, in turn, put to use by way of training in poto skills, in that logical order of precedence. This 'ilo knowledge and poto skills, are fa'oaki constituted or composed in fonua²⁹/kalatua culture, and talaki transmitted or communicated in tala/lea language, where both culture and language are merely vaka medium/vessel and hala vehicle, for the composition and communication of 'ilo knowledge and poto skills, all as hoa of indivisible but inevitable pairs of equal/same/similar and opposite/different/dissimilar binaries in tā time and vā space (see O. Māhina 2010, 2017a).

All three, namely, 'ilo knowledge (and poto skills), fonua/kalatua culture, and tala/lea language, are inseparable yet indispensable, where the former one is constituted or composed and transmitted or communicated in the latter two, which are considered merely as vaka medium/vessel and hala vehicle. In the case of Tonga, such 'ilo knowledge (and poto skills), is called 'ilo tu'ufonua, which is translated as “Indigenous” knowledge, problematized by the usual distinction between the Rest and the West, as if the latter was never “indigenous.” This rather arbitrary distinction risks conflating the vertical classification along the usual evolutionary lines between “Indigeneity” and “authenticity.” The refined Tongan 'ilo knowledge (and poto skill), constituted or composed in fonua/kalatua culture and transmitted in tala/lea language, are collectively called tala-e-fonua,³⁰ literally meaning “telling-of-knowledge-in-the-land-and-its-people,” all having stood the test of tā-vā, time-space, and having a “classical” sense of both “best-and-permanence” in all human endeavors. All forms of 'ilo knowledge, “Indigenous” or “scientific,” are 'ilo knowledge, of tā time and vā space, variously found through observation, experimentation, and verification by trial and error.³¹

In light of the close alignment of Tongan ako education and 'aati art, where both ways of life are combined in the productive process, both their respective quality (i.e., what ako education and 'aati art, are) and utility or functionality (i.e., what ako education and 'aati art, are for) are conducted together, though the former is made to precede the latter, in that logical order of precedence. In doing so, both types of disciplinary practices and forms of social activities are reflectively underlined by a consideration, namely, that the more beautiful, the more useful, and, by the same token, the more useful, the more beautiful. This fact of reality (or tā-vā time-space) is problematized by Western (and, more so, “scientific”) separatist considerations of classical, critical education from technical, vocational training and art from craft, according to quality and utility/

functionality, as if they by nature are disconnected when they are, in reality, as in nature, mind, and society, indivisible and unavoidable *hoa* of *hoamālie/hoatau* equal/same/similar and *hoatamaki/hoakehekehe* opposite/different/dissimilar pairs/binaries.

The three Tongan arts revolve around the *sino* body, where *faiva* performance arts, are based inside and/or outside of the *sino* body, that is, *tefito-he-sino* “body-centered,” and both *tufunga* material and *nimamea’a* fine arts, are placed outside of the *sino* body, that is, *tefito-he-tu’a-sino* “non-body-centered.”³² *Faiva* performance and *tufunga* material arts are associated predominantly with *tangata* men, and *nimamea’a* fine arts with *fefine* women,³³ as one example of the organization of ‘aati art and *ako* education, like culture and language, in different ways across societies. Similarly, all things exist in *hoa* (see *Ka’ili*, 2017a, 2017b, 2019; *O. Māhina* 2017b), indivisible but unavoidable pairs of *hoamālie/hoatau* equal/same/similar and *hoatamaki/hoakehekehe* opposite/different/dissimilar binaries, as in *tā* time and *vā* space, *fuo* form and *uho* content, *mō’ui* life, and *mate* death, and *la’āhopo* sunrise and *la’ātō* sunset on the ontological level and *tatau* symmetry, and *potupotutatau* harmony in *mālie/faka’ofo’ofa* beauty, and *māfana* warmth, and *vela* fieriness in *tauēlangi* climatic elation on the epistemological level (see *O. Māhina* 2005b; *Māhina-Tuai* 2017).

The philosophical (and logical) fact has become clear that our forebears did embrace both ontology and epistemology by making their “ways of being” (“ways of reality/nature”) borne in the “ways of knowing” (“ways of seeing and doing things”), all as *hoa* of indivisible but unavoidable pairs of equal/same/similar and opposite/different/dissimilar binaries. However, due to the infiltration of the “imposing” Western elements of thinking and practice, we witness two chief problems abounding on two academic fronts. The first problem is the severance of ‘atamai mind from ‘iai reality,³⁴ and second of *tā* time from *vā* space (and, by implication, the severance of *fuo* form from *uho* content, on the concrete level). The second problem involves the enforced separation of *tā* time from *vā* space, where things in reality, as in nature, mind, and society, are made to be only *tafa’akitolu/tapatolu* three-dimensional, that is, bearing *mā’olunga/loloto*, height/depth, *lōloa* length, and *maokupu/fālahi* breadth/width, as opposed to their being *tafa’akifā/tapafā* four-dimensional, that is, bearing *fuo* form, *mā’olunga/loloto* height/depth, *lōloa* length, and *maokupu/fālahi* breath/width. The former amounts to reality being both “*tā*-less” or “timeless” and, by extension, “*fuo*-less” or “formless.”

Art and Education in the Past, Present, and Future

Both Tongan ‘aati arts and *ako* education, in terms of their alignment as types of disciplinary practices and forms of social activities, can be comprehended in

the context of the temporal-spatial, formal-substantial, and functional-practical arrangement of the past, present, and future, both metaphorically and historically. In historical terms, the past, present, and future are, respectively, called kuohili “that-which-has-passed,” lotolotonga “that-which-is-now,” and kaha‘u “that-which-is-yet-to-come.”³⁵ In metaphorical ways, however, the past, present, and future are named kuongamu‘a “age-in-the-front,” kuongaloto “age-in-the-center,” and kuongamui “age-in-the-back,” respectively. Metaphorically yet historically, “the already-taken-place past” is taken to the front as guidance, and the “yet-to-take-place future” is brought to the back to be guided by refined past experiences, both taking place in the present, where the illusive past and the elusive future are constantly mediated in the ever-changing, conflicting present (see Ka‘ili, Māhina, and Addo 2017). This is a form of tā-vā time-space travel, both mu‘a forward into the past and mui backward into the future.

Talangata Conclusion: Issues and Implications

By critically examining Tongan arts and ako education, it became apparent that both ontology and epistemology as “ways of being” (“ways of reality, nature”) and “ways of knowing” (“ways of doing things,” “ways of people”) were duly combined in both their generality and their particularity, as hoā of inseparable but indispensable pairs of hoamālie/hoatatau equal/same/similar and hoatamaki/hoakehekehe opposite/different/dissimilar binaries.³⁶ These are constantly mediated in terms of all types of disciplinary practices and forms of social activities across all contexts and on all levels in the broader spectrum of fonua people/environment/land, defining the plural, temporal-spatial, collectivistic, holistic, and circular relationships between people and their environment (in opposition to their arrangement in singular, technoteological, individualistic, atomistic, and linear ways in the West), as witnessed in the close alignment of Tongan ‘aati arts and ako education. The other matter of immense significance is the fact that the Tongan ‘ilo knowledge, arising from the closer unity between people and reality in their diversity, intrinsically yet deeply entrenched as both text and context, stands to contribute to ‘ilo knowledge, in both general and specific and original and substantial ways.

‘APENITESISI APPENDICES

‘Apenitekisi Appendix 1: Some Old and New Faiva Performance Arts

‘Akapulu
Ako

rugby-playing
education

Haka	dance
Hiva	music
Lea	speech-giving; oratory
Ta'anga	poetry
Tenisi	tennis-playing
Faifolau	voyaging; see faiva toutaivaka, navigation
Fangatua	wrestling
Fuhu	boxing

Apenitekisi Appendix 2: Some Old and New Tufunga Material Arts

Fonua	social-engineering
Fonolei	jewelery
Fo'uvaka	boat-building
Nimatapu	dead-handling
Sikalapusā	sculpture
Tāmaka	stone-cutting
Tongiukamea	steel-cutting
Langa'ā	fence-building
Langahalafakavakavaka ³⁷	bridge-building; cf. ngaohihalafakavakavaka, bridge-making
Lea	speech-designing; oratory

Apenitekisi Appendix 3: Some Old and New Nimamea'a Fine Arts

Koka'anga	bark-cloth-making
Lālanga	mat-weaving
Langakato	basket-weaving
Langaleisi	crocheting
Langata'ovala	waist-mat-weaving
Teuteu	dress-wearing; fashion
Tuikahoa	garland-making
Tuikakala	flower-designing
Tuimatala'ī'akau	embroidery
Tuituimonomono	bed-spread-making

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NOTES

1. By way of both process and outcome, the same applies to Tongan *ako* education, where process actively, creatively, and critically engages in the production of 'ilo knowledge, in the subject matters under investigation, followed by the application of 'ilo knowledge, by means of *poto* skills, where the latter is reliant on the former, in that logical order of precedence.

2. Where *faka'ofofa* beauty, is in the detail, as in the *tēvolo* devil, is in the details, a reference to the diversified but unified physical-bodily, psychological-emotional, and social-cultural experiences of elation, exuberance, or excitement brought about by the real yet ethereal effects of "things beautiful" as an actual state of affairs.

3. The term *tauēlangi*, literally meaning "reaching-the-sky" (climatic elation), is a *heliaki* metaphor for the said transformation, a vertical movement of the *sino* body, *'atamai-fakakaukau* mind-thinking, and *ongo-loto* feeling-heart, from the *mama* earth, *lalo* down-below, as the abode of the mortals, to the *langi* sky, *'olunga* up-above, as the domain of the gods—all as *hoa* of indivisible but inevitable equal/same/similar and opposite/different/dissimilar pairs/binaries.

4. See O. Māhina (2003, 2004, 2005b).

5. From a *tāvāist* philosophical perspective, *liliu* translation, which involves the mediation of 'uhinga human meanings, is applied to both *fonua/kalatua* culture and *tala/lea* language, where 'ilo knowledge (and *poto* skills), are, respectively, constituted or composed and transmitted or communicated as *vaka* medium/vessel and *hala* vehicle, and 'iai reality, is the ultimate decider of truth and/or falsity of 'ilo knowledge (and *poto* skills).

6. There are two types of *punake* poets, namely, *punake kakato* fuller, more knowledgeable, skillful, and experienced poets, and *punake kapo* less knowledgeable, skillful, and experienced poets.

7. This is a clear case of the universality of the inseparability but inevitability of ontology (or ways of being, reality or nature) and epistemology (or ways of knowing [seeing, doing], people) as *hoa* of equal/same/similar and opposite/different/dissimilar pairs/binaries.

8. *Hiva kakala* comprise Tongan and European music concepts and practices (see Lear 2018; Moyle 1987).

9. See Lear (2018) for an investigation into Tongan motif as a music concept and practice based on the aesthetic operation of kupesi designs/motifs in tufunga material and nimame'a fine arts.

10. Realism is based in reality, or time and space (temporalism-spatialism, realism); tāvāism is grounded in tā time and vā space, that is, reality. That is, as parallel brands of philosophy, both realism and tāvāism are rooted in 'iai reality, or tā-vā (tāism-vāism/tāvāism time-space) (see Anderson 2007; Ka'ili, 2017a, 2017b; O. Māhina, 2010, 2017a).

11. These are variously known elsewhere as ala, ara, tara, and hara, referring to ways, paths, routes, and roads, all meaning “the way,” that is, wayfinder/wayfinding or pathfinder/path-finding, closely linked to 'ilo knowledge (and potu skills), which are fa'oaki constituted or composed, in fonua/kalatua culture, and talaki transmitted or communicated in tala/lea language.

12. The artists who practice all the three faiva performance arts, namely, ta'anga poetry, hiva music, and haka dance, at once are known as punake (alluding to a kind of bird's-eye view of society), while the specialist artists of ta'anga poetry, hiva music, and haka dance, are, respectively, called pulotu fa'u, pulotu fasi/hiva, and pulotu haka. These specialized artists are named after Pulotu, the ancestral homeland (tā-vā time-place of origination) and afterworld (tā-vā, time-place of destination) of Moana Oceania, and a symbolic name for Fiji (see Ka'ili 2019; O. Māhina 2019; also see Māhina-Tuai 2017).

13. In both cases, namely, Tongan 'aati art and ako education, like everywhere the world over, both are concerned with 'ilo knowledge, as 'ilo knowledge of tā time and vā space (or tāvāism), that is, of 'iai reality (or realism), differentiated only by ways through which they are both 'ilo'i “known,” by the 'atamai mind, and ongo'i “felt,” by the lotu heart (see O. Māhina 2008).

14. And Moanan Oceanian.

15. Both tā time and vā space variously exist as kā and wā across many cultures in Moana Oceania and in Austronesia (formerly Malayo-Polynesia) as tarag and wan, all meaning “time and space.”

16. See matā-matangi “eye-of-the-wind” and ava-matangi “hole-of-the-wind,” mata'i-hui “eye-of-the-needle” and ava'i-hui “hole-of-the-needle,” mata'i-fa'o “eye-of-the-nail” and ava'i-fa'o “hole-of-the-nail,” and many more, all of which are hoa pair/binary as indivisible and indispensable hoamālie/hoatatau equal/same/similar and hoatamaki/hoakehekehe opposite/different/dissimilar pairs/binaries. In Tongan mathematics, a mata eye or ava hole, that is, point, is the intersection of two kohi lines, a kohi line is a collection of mata eyes and/or ava holes, and vā space is a summation of kohi lines—all temporally marked, thereby pointing to their being inseparable and indispensable in 'iai reality, as in nature, mind, and society. As temporal-spatial entities, the mata “eye” and/or its opposite, ava “hole” and kohi line, are linked to all the three arts, especially tufunga material and nimamea'a fine, arts, where they are used as in mata'i-hui “eye-of-the-needle” and ava'i-hui “hole-of-the-needle,” as artistic (and literary) instruments.

17. This latest refinement of *hoa/soa* in the philosophical development of *tāvāism* was spear-headed by one of the leading *tāvāists*, Maui-TaVā-He-Akó Professor Dr. Tēvita O. Ka'ili (see Ka'ili 2017a, 2017b).

18. The names of the three Tongan arts, namely, *faiva*, *tufunga*, and *nimamea'a*, are all temporally defined and spatially composed (as well as formally defined and substantially composed on the concrete level), as in *fai* and *vā*, meaning “doing time and space in both time and space,” “beating space in both time and space,” and “temporally marking space with the hand in both time and space.” These all point to the inseparability of *tā* time and *vā* space (like *fuo* form and *uho* content), in reality, as in nature, mind, and society.

19. The term *mālie* is older than the word *faka'ofō'ofa*, both meaning “beauty,” where the former is applied to *faiva* performance arts, and the latter to both *tufunga* material and *nimamea'a* fine arts.

20. Literally “reaching-the-sky,” a form of “divine” experience, defined by both *potupotutatau* harmony and *mālie/faka'ofō'ofa* beauty.

21. In both its totality and its specificity, translation applies to 'ilo knowledge, *fonua/kalatua* culture, and *tala/lea* language, which actively yet critically engages in the *fakataua* mediation of *fakafelavai* intersection or *fakahoko* connection and *fakamāvae* separation, transforming them through sustained *tatau* symmetry, *potupotutatau* harmony, and *mālie* beauty, from a condition of *felekeu/fepaki* chaos, to a state of *maau/fenāpasi* order. From a *tāvāist* philosophical perspective herein, *liliu* translation, is not limited to *tala/lea* language only—as normally thought and felt—but rather encompasses all three, namely, 'ilo knowledge, *fonua/kalatua* culture, and *tala/lea* language, especially so the latter two merely as *vaka* medium/vessel and *hala* vehicle, for the constitution or composition and transmission or communication of 'ilo knowledge (and *poto* skill), of one-and-the-same reality.

22. Like all Tongan 'aati arts, Tongan ako education, is regarded as a performance art *faiva* ako, which is concerned with 'ilo knowledge, production by way of *kumi* search (and *fekumi* research), for 'ilo knowledge, in reality—that is, quality of ako education—and 'ilo knowledge, application by way of *poto* skills for social use—that is, utility or functionality of ako education.

23. Or “what art is”; cf. “what education is” (see O. Māhina 2003; Māhina-Tuai 2017).

24. This state of affairs is about *ivi* energy, in that these three separated but connected occurrences involve an energy-led plural, temporal-spatial, formal-substantial, and functional-practical movement, which, in turn, impacts in physical-bodily, psychological-emotional, and social-cultural ways (see O. Māhina, 2003, 2004, 2005a). According to *tāvāism* reality is made up of *me'a* matter, and *me'a* matter is *ivi* energy, which is organized by way of *ivi kula* red energy and *ivi 'uli* black energy, manifested in terms of *mata kula* red eye and *ava kula* red hole, and/or *mata 'uli* black eye and *ava 'uli* black hole.

25. Or “what art is for,” “what education is for.”

26. By virtue of the *tāvāist* fact that the ontological questions are primary over the epistemological questions, it follows that 'ilo knowledge, is 'ilo knowledge of reality, that is, of *tā*

time and *vā* space, and *fuo* form and *uho* content. By the same token, as in the case of *ako* education and *aati* art, both “what education is” (i.e., quality of education) and “what art is” (i.e., quality of art) are considered primary over both “what education is for” (i.e., utility, functionality of education) and “what art is for” (i.e., utility, functionality of art), in that logical order of precedence.

27. Or “what education is”; cf. “what art is.”

28. Or “what education is for”; cf. “what art is for.”

29. As a pan-Moanan Oceanian *tāvāist* concept and practice, *fonua* is variously known as *hanua*, *honua*, *vanua*, *fanua*, *fenua*, and *whenua*; there are three types of distinct but closely related *fonua*, defined by “person” and “place,” namely, *valevale fetus* and *taungafanau womb* as first *fonua*, *kakai people* and *ātakai/kelekele environment/land*, as second *fonua*, and the *mate dead* and *fonualoto burial place*, as third *fonua*, all of which are temporally defined and spatially composed within and across. This is compared with the problematic Western-led, UN-based doctrine of sustainable development, where people are privileged over the environment, which tends to work against the current environmental crisis known as *feliuliuaki ʻoe langi/ea climate change*.

30. Or *tala-e-fonua*, *talafakafonua*, *talatukufakaholo-e-fonua*, and *talataufatungamo-tuʻa-e-fonua*.

31. Whereas the so-called “Indigenous” knowledge is “social-cultural,” the so-named “scientific knowledge” is “institutional-organizational,” both of which are merely various “ways of knowing” the “ways of reality,” where the former is elongated, as in the ocean for both voyaging and voyaging, and the latter is contracted, as in the laboratory for the conducting of experimentation.

32. The physicality and sensibility of both forms, namely, “*tefito-he-sino*” body-centric and “*tefito-he-tuʻasino*” non-body-centric, are most evident in the case of the artist, as in *taʻanga poetry*, *hiva music*, and *haka dance*, which are recited and sung by the *ngutu* mouth, and then danced by the *sino* body, in contrast to the material and fine arts of *tufunga langafale house-building* and *nimameaʻa kokaʻanga bark-cloth-making*, which are created by the *sino* body outside of the *sino* body.

33. *Kaʻili* (2019) (see also *O. Māhina* 2019) discusses the divine origins of Tongan arts, linked to the deity *Hikuleʻo* in *Pulotu* (Fiji), the ancestral homeland and afterworld of Moana Oceania, *Maui* deities in *Maama* (Earth, Tonga), and *Tangaloa* deities in *Langi* (Sky, Sāmoa). *Maama* is also known as *Lalofonua* (Downunder, i.e., Tonga), which means *tonga/lalo* “south”/“Down-under” to both *Pulotu* (Fiji) and *Langi* (Sāmoa). Interestingly, it might mean that *Maui* deities (and *Tongans*) regularly traveled back and forth between *Maama* (Tonga), *Pulotu* (Fiji), and *Langi* (Sāmoa) in antiquity. In Tongan philosophical thinking and practice, however, the *laʻa* sun (and *māhina* moon and *fetuʻu* stars), and *maama* Earth, move relative to each other, with the *laʻa* sun, rotating around the *maama* Earth, where the *laʻa* sun rises from the *hahake* east to “*olunga*” above, then sets in the *hihifo* west “*lalo*” down to the *tonga* south. Herein, *tokelau* north and *tonga* south, are also known as “*olunga*” “up-above” and “*lalo*” “down-under,” thereby marking both *aho* day and *pō* night, respectively.

34. The former bespeaks of the tāvāist tenet that errors in fakakaukau thinking and ongo feeling are a problem of 'atamai mind and loto heart, the hallmark of idealism, as opposed to tāvāism (and realism), which is reality based.

35. Or kuohoko “that-which-has-happened,” hoko “that-which-is-happening,” and kahoko “that-which-is-yet-to-happen.” Such a Tongan (and Moanan Oceanian) tāvāist arrangement of the past, present, and future is informed in plural, temporal-spatial, collectivistic, holistic, and circular ways, in contrast with the singular, technoteleological, individualistic, atomistic, and linear ways of the West.

36. The Tongan (and Moanan Oceanian) concept and practice of hoa/soa pair/binary can be made part of the broader tāvāist philosophical development. This will include the bearings it has on artificial intelligence (AI), in close relation to its possible hoa/soa pair/binary, now named real intelligence (RI), especially in the wider context of the epistemological extensions of tā time and vā space, as ontological entities. In doing so, both AI and RI as hoa/soa pair/binary are given a common critical focus as both respective metaphorical and historical tendencies, in the broader context of both epistemology and ontology.

37. Given the close affinity of the syllables in vaka and kava, the word fakavakavaka, which means “in the way of the vaka,” that is, boat, is slowly but surely being replaced by the term halafakavakavaka, which means “in the way of the kava,” which is a plant. The halafakavakavaka is a vaka medium/vessel and hala vehicle, which is now a “bridge” for getting from one place that is separated from another—as in the case of a means, vehicle, or vessel for getting from one island to another.

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KOLOSALIO GLOSSARY

'Aati	art
Afo	harmony, simultaneous pitch
'Aho	day
Ako	education
Ako, faiva	education, performance art of
'Aonga	use, function, functional
'Apiako	school
'Atamai	mind
Ava	hole
Fa'ahitatau, fakafa'ahitatau	side-of-the-same-order, i.e., of life and the living; cf. Maama, Earth
Fa'ahikehe, fakafa'ahikehe	side-of-a-different-order, i.e., of death and the dead; cf. Pulotu
Fafangu	bell
Faiva	performance
Faifolau, faiva	voyaging, performance art of
Faiva, ha'a	performance arts, professional class of
Fakafelavai	intersection
Fakahoko	connection
Fakakaukau	thinking
Fakamāvae	separation
Faka'ofa'ofa	beauty
Fakatatau	mediation
FakaTonga	Tongan way
Fānifo, faiva	surfing, performance art of
Fasi	tone; tune; air; melody; sequential pitch; leading voice
Fatu	heart; see mafu
Fehalaaki	error
Felekeu	chaos
Fenāpasi	order
Fepaki	conflict
Fetu'u	star
Fonua	fonua, fetus and womb; fonua, people and environment/land; and fonualoto, dead and burial place
Fonua, tufunga	social engineering, material art of
Fuo	form
Fuo-uho	form-content
Ha'a	professional class

Hahake	east
Hala	way, medium
Hoa	inseparable but indispensable pairs of equal/same/similar and opposite/different/dissimilar binaries; see
Samoan soa	Heliaki metaphor/s; artistic and literary instrument, which means “metaphorically saying one thing but really meaning another”
Hihifo	west
Hiva, faiva	music, performance art of
Hoakehekehe	opposite/different/dissimilar pair/binary; see hoatamaki
Hoamālie	equal/same/similar pair/binary; see hoatatau
Hoatamaki	opposite/different/dissimilar pair/binary; see hoakehekehe
Hoatatau	equal/same/similar pair/binary; see hoamālie
‘Iai	reality, existence
‘Ilo	knowledge
Kaha‘u	“that-which-is-yet-to-come,” future; see kuongamui
Kakala	kupesi designed-flowers; cf. kupesi elaborate, complex designs; cf. kupesi, motif
Kakala, hiva	sweet-scented flowers, song of; song of ‘ofa, love
Kalatua	culture; see fonua
Kohi	line
Kuohili	“that-which-has-passed,” past; see kuongamu‘a
Kuongaloto	“age-in-the-center,” present; see lotolotonga
Kuongamu‘a	“age-in-the-front,” past; see kuohili
Kuongamui	“age-in-the-back,” future; see kaha‘u
Koka‘anga, nimamea‘a	bark-cloth-making, performance art of
La‘ā	sun
La‘āhopo	sunrise
La‘ātō	sunset
Lālanga, nimamea‘a	weaving, fine art of
Langafale, tufunga	house-building, material art of
Langi	Sky, abode of Tangaloa deities; symbolic name for Sāmoa
Lalo	down-under, south; cf. tonga, south
Lea	language; see tala

Lolofonua (Lalofonua)	Underworld, Tonga, South; see also Maama, Tonga, South
Loto	feeling, desire, heart
Lotolotonga	“that-which-is-now,” present; see kuongaloto
Maama	Earth; see also Lolofonua (or Lalofonua Downunder), Underworld, the abode of Maui deities, symbolic name for Tonga
Maau	order
Māfana	warmth
Mafu	heart; see fatu
Māhina	moon
Mālie	beauty; see faka'ofa'ofa
Mata	eye
Mata-ava	eye-hole
Mate	death
Maui	deities residing in Maama Tonga, South; as also Lalofonua Tonga
Mo'ui	life
Nimamea'ā, ha'ā	fine arts, professional class of
Ngāue	practice, practical work
Noa	0, zero-point
'Olunga	up-above, north; cf. tokelau, north
Ongo	feeling, hearing, sound
Pō	night
Poto	skill
Potupotutatau	harmony
Pulotu	ancestral homeland and afterworld of Moana Oceania; symbolic name of Fiji
Siliva	silver
Sino	body
Sio	see, view
Soa	Samoan word that is equivalent in meaning to hoa, see Tongan hoa
Tā	time
Tā	pertaining to tā time
Tā-vā	time-space
Tāvāism	pertaining to tā-vā time-space (Tā-Vā Time-Space Philosophy of Reality)
Tala	language; see lea
Tangaloa	deities residing in Langi Sky, Sāmoa
Tauēlangi	climatic elation

Tātatau, tufunga	tattooing, material art of
Tatau	symmetry, equal, mirror-image, likeness
Ta'anga, faiva	poetry, performance art of
Tefito-he-tu'asino	non-body-centered, non-body-centric
Tefito-he-sino	body-centered, body-centric
Tufunga, ha'a	material arts, professional class of
Tuimatala'ifakau, nimamea'a	embroidery, fine art of
Tonga	south; cf. lalo. down-under. tonga. south
Uho	content; umbilical cord
'Uto	brain
Vā	space
Vāism	pertaining to vā space
Vaka	vessel, boat
Vale	ignorance; see mental illness
Vela	fieriness

LOTO, TU‘A, MOE FALE: INSIDE, OUTSIDE, AND HOUSE¹

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We focus in this critical essay on the Tongan fale house in terms of both its loto internality and tu‘a externality, in which the parts and the whole are combined by means of process and outcome, with a multiplicity of faiva performance, tufunga material, and nimamea‘a fine arts. The house and house-building are categorized as a material artwork and material art, respectively, and are associated with the material arts of: tufunga lalava kafa-sennit-lashing which is a form of interior design, tufunga tō‘akau kakala sweet-smelling-flower-planting, tufunga tō‘akaufaito‘o medicinal-plant-planting, and tufunga tō‘akaukai eating-plant-planting as types of tu‘a exterior design. Although these fine and material arts making up interior and exterior design are themselves forms of arts, they are in this context associated with decoration as a form of both beautification and consumption, i.e., artwork and art use.

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Tukupā Dedication

The dispute between ontology i.e., “ways of being” and epistemology i.e., “ways of knowing” is one over “reality as it is” and “reality as we know it.” The issue is therefore not “how you know what you know” nor “when you know what you know” nor “where you what you know” nor “why you know what you know” but rather “what you really know.”

Paradoxically, it is thought that, in both Tonga and Moana Oceania, people walk forward into the *kuongamu’a* lit. “age-in-the-front” past and, concurrently, walk backward into the *kuongamui* lit. “age-in-the-back” future, both in the *kuongaloto* lit. “age-in-the-middle present,” where the elusive, already-taken-place past and illusive, yet-to-take-place future are, in the social process, constantly mediated in the ever-changing, conflicting present.

Historically, it logically follows that the *kuohili* lit. “that-which-has-passed” past, which has stood the test of *tā-vā* time-space, is placed in *mu’a* front as guidance and the unknown *kaha’u* lit. “that-which-is-yet-to-come” future is located in the *mui* back, both in the *lotolotonga* lit. “that-which-is-now” present in the *loto* center, informed by refined knowledge and skills and past experiences, with the illusive past and elusive future permanently negotiated in the ever-changing, shifting present.

—*Tā-Vā* Time-Space Philosophy of Reality

Talakamata Introduction

THIS BRIEF JOINT ORIGINAL ESSAY IS OUR HUMBLE TRIBUTE to Epeli Hau’ofa, a renowned Tongan (and Moanan Oceanian) anthropologist and artist, who has passed on from life to legend. Central to his fine and most influential scholarly, artistic, and literary works was the forceful and insightful manner in which he persistently and consistently critiqued his subject matters of investigation (see Hau’ofa 1983, 1995). This is especially important in view of Western economic and political ideologies of imperialism and colonialism imposed on Moanan Oceanian cultures when they have intersected (that is, separated and connected) since contact with Europe, resulting in relations of asymmetry and disharmony. A way out of such an oppressive situation is to undergo a total transformation from a condition of imposition to a state of mediation in all contexts and on all levels across nature, mind, and society or, in Hau’ofa’s own terms, a shift in

thinking about Moana Oceania as islands in the far seas to our sea of islands. With a sense of both realism and empiricism, he argued a case that cultures can only be understood in terms of difference because of the historical fact that each possesses its own characteristics, rather than as a matter of status, with some considered higher or lower than others. By establishing a Moanan Oceanian identity, he urged that we must also free ourselves from the existing, externally imposed definitions of our past, present, and future (see Hau'ofa 1975, 1993).

In this light, we draw on an aspect of our past in the present for our future by critically examining both the tafa'akifā four-sided tempospatality of the Tongan fale house (Anderson 1983; Helu 1999; Kaloni 2005; also see Brown 2009; Rykwert 1981) and the tapa'akifā four-sided dimensionality of reality or tā-vā time-space, both of which are formally and substantially (and functionally) connected with Tongan fale house (Anderson 2007; Giedion 1967; Harvey 1990; Māhina 2005, 2010, 2017a). Although greater attention has been paid to the notions of loto interiority and tu'a exteriority in the existing theory and practice of tufunga langafale architecture, the ensuing critical examination focuses on all four tafa'aki sides of the fale house, namely, loto inside, tu'a outside, funga topside,² and lalo downside (Potauaine 2010), in the broader context of the four tapa'aki dimensions of reality, namely, fuo form, mā'olunga height, lōloa length, and maokupu width.³ The general subject matter of investigation will be made at the specific interface of Tongan ethnography and the tā-vā time-space theory of reality, with bearings on mālie/faka'ofa'ofa beauty/quality and 'aonga/ngāue utility/functionality. The former is considered to be the internal/intrinsic qualities, i.e., "process," of art, and the latter is considered to be the external/extrinsic qualities, i.e., "outcome," of art.

Tā-Vā Time-Space Philosophy of Reality

The Tā-Vā Time-Space Philosophy (formerly theory) of Reality is based on the Tongan concepts and practices "time" and "space" (Ka'ili 2017a; Māhina 2002, 2004, 2005; Māhina, Dudding, and Māhina-Tuai 2010; Māhina and Potauaine 2010; Māhina-Tuai 2010; Potauaine 2010). Among several of its general and specific ontological and epistemological tenets are the following:

- Tā time and vā space as ontological entities are the common vaka medium, vessel, vehicle in which all things exist in reality.
- Tā time and vā space as epistemological entities are socially organized in different ways across cultures.
- Tā time and vā space are the abstract dimensions of fuo form and uho content, which are, in turn, the concrete manifestations of tā time and vā space.

- Tā time and fuo form are verbs (or action led) and definers (or markers) of vā space and uho content, which are, in turn, nouns (or object based) and composers of tā time and fuo form.
- Knowledge is knowledge of tā time and vā space, of fuo form and uho content, and of reality.
- Errors in thinking and feeling are a problem of mind and heart, not of reality, i.e., of tā time and vā space.
- Tā time and vā space, like fuo form and uho content, are inseparable yet indispensable as hoa pairs of equal/same/similar and opposite/different/dissimilar binaries in reality.
- Reality (i.e., temporality–spatiality or four-sided dimensionality), or tā-vā time-space and fuo-uho form-content, is four-dimensional rather than three-dimensional.
- All things in reality, tā-vā time-space, stand in eternal relations of exchange, giving rise to felekeu/fepaki conflict and maau/fenāpasi order.
- As a corollary, everywhere in reality is fakafelavai intersection, and there is nothing above fakamāvae separation and fakahoko connection.
- As a corollary, everywhere in reality is mata-ava eye-hole, and there is nothing beyond mata eye and/or ava hole.
- As a corollary, everywhere in reality is indivisible but unavoidable hoa pairs/binaries, and there is nothing beyond hoatau/hoamālie equal/same/similar and hoakehekehe/hoatamaki opposite/different/dissimilar identifies/entities/tendencies.⁴
- Felekeu/fepaki conflict⁵ and maau/fenāpasi order⁶ are of the same logical status, in which order is a form of conflict. Equal and opposite energies or forces meet at a common point, mata-ava eye-hole, defined by a state of noa 0 or zero point.

The tā-vā time-space philosophy of reality is so general that it enters all types of disciplines and forms of social activity, with house-building/architecture as a disciplinary practice, on the one hand, and a human activity, on the other hand, as no exception, linking nature, mind, and society⁷ (Māhina 2004; Potauaine 2010; also see Hawking 1988; Harvey 1990).

Kelekele, Fa'ē, Fā'ele, moe Fale: Earth, Mother, Birth, and House

From a Tongan ethnographical but philosophical perspective, Tavakefai'ana, Sēmisi Fetokai Potauaine, in his Master of Architecture thesis titled “Tectonic of the Fale: Four-Dimensional, Three-Divisional” (2010), made an original

observation that the fale house may be symbolically considered to be a *fefine* woman. Potauaine arrived at this conclusion from a linguistic point of view, reflecting on the closer formal, substantial, and functional affinity of *kelekele* soil, *fa'ē* mother, *fā'ele* birth, and fale house, all of which are associated with *fefine* women. More specifically, *fa'ē* mother, *fā'ele* birth, and fale house are all syntactically and semantically linked to *kelekele* earth by way of form, content, and function. This is the case for *langa*, a word that means physical labor pain, that is, *langā*; emotional hurt involving mother–child bonding, and *langa* house construction. There are also structural and functional resemblances between a fale house and a *fefine* *feitama* pregnant woman (Māhina 1986, 1992; Potauaine 2010).

This unique view of Tongan fale house is grounded in the Tongan ecology-centered, historicocultural concept and practice of *fonua*. Besides its Tongan equivalent, it exists throughout Moana Oceania as *honua*, *hanua*, *vanua*, *fanua*, *enua*, *fenua*, and *whenua*. As a philosophy of life, *fonua* espouses a dialectically mutual, symbiotic human–environment movement from *fā'ele* birth through *mo'ui* life to mate death,⁸ marking the temporal–spatial, formal–substantial, and practical–functional relationships between person and place. The continuity (or cultural ordering) and discontinuity (or historical altering) between them over *tā* time and *vā* space are permanently negotiated in the name of unity (Māhina 1992; Potauaine 2010).

The actual movement from *fā'ele* birth through *mo'ui* life to mate death is symbolized by a circular movement from the first *fonua* through the second *fonua* to the third *fonua*, all symbolically connected with *fefine* women. Likewise, the third *fonua* is considered a fale house for the dead (Moa 2011; Potauaine 2010), in the same way that the first *fonua* and the second *fonua* are considered a fale house for the *valevale* foeti or unborn and the living. In both connected and interconnected historical and symbolic ways, the movement from the first *fonua* through the second *fonua* to the third *fonua* is movement from the first fale house, through the second fale house, to the third fale house and, by extension, movement from the first *fefine* woman, through the second *fefine* woman, to the third *fefine* woman (see Māhina 1992; Potauaine 2010; Fig. 1).

Ontologically and metaphysically, *tā* time and *vā* space on the abstract level are extended to the *fuo* form and *uho* content of things⁹ on the concrete level. In correspondence, these are epistemologically and symbolically projected to *kula* red and 'uli black, *tangata* men and *fefine* women, *la'ā* sun and *māhina* moon, 'aho day and *pō* night, *maama* light and *po'uli* darkness, and *mo'ui* life and mate death, amid many others, across the physical, psychological, and social realms.¹⁰ In this context, *tā* time and *fuo* form are symbolically associated with such objects as *kula* red, *tangata* men, *la'ā* sun, 'aho day, *maama* light, and *mo'ui*

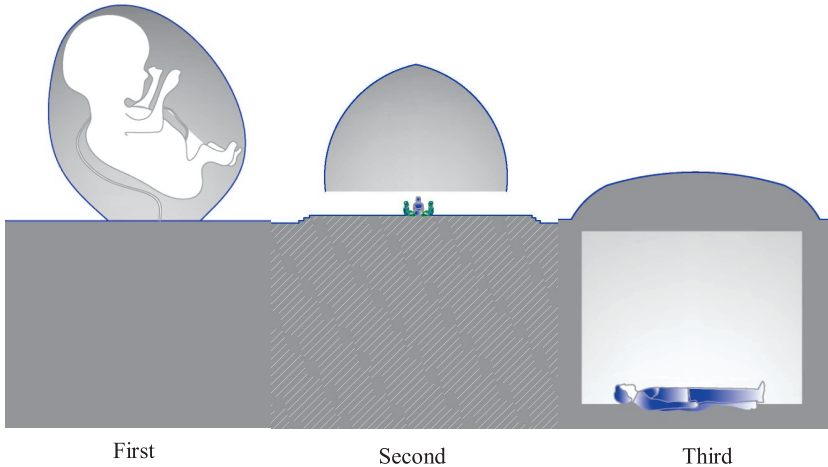


FIGURE 1. **First Fonua, First Fale, First Fefine; Second Fonua, Second Fale, Second Fefine; and Third Fonua, Third Fale, Third Fefine.** Sketch by S. F. Potauaine (2007).

life. Vā space and uho content are symbolically associated with such things as ‘uli black, fefine women, māhina moon, pō night, po‘uli darkness, and mate death (Potauaine and Māhina 2011).

Fale, Vaka, moe Kava: House, Boat, and Kava

Following the groundbreaking work of Tavakefaifāna, Potauaine (2010), we can link the fale house to both vaka boat and kava in view of their close ethnographical yet philosophical, as well as temporal–spatial, formal–substantial, and practical–functional, affinities. According to oral history, when the original settlers arrived in Tonga, they turned their vaka boat downside-up, making it their fale house, where they prepared and drank kava in thanksgiving to the gods of the winds and sea,¹¹ Lulu and Lātū, in celebration of their divine protection and intervention. This goes to show that like the fale house, both the vaka boat and the kava are, by extension, symbolically associated with the fefine woman. The tragic story of the origin of the kava and tō sugarcane plants intimately revolved around the sacrifice of Kava, the one and only daughter of Fevanga and Fefafa, thereby yielding to a lasting social institution of immense aesthetic, cultural, economic, and political significance.

It can be said that the kava was created at the intersection of the vaka boat and the fale house that is conducted as an artform at their connection and

separation as an inseparable *hoa* pair/binary, contemporaneously inside the *vaka* boat and inside the *fale* house. Herein, the *vaka* boat can be considered a *fale* *fakafo'ohake* upside-down house; by extension, the *fale* house can be considered a *vaka* *fakafo'ohifo* downside-up boat. All three, viz., *fale* house, *vaka* boat, and *kava*, are squarely underpinned by temporal-spatial, formal-substantial, and practical-functional tendencies of some aerodynamic, hydrodynamic, and sociodynamic significance. Both the *vaka* boat and the *fale* house protect people from the elements, as in the protection of both the sea/ocean and the land dwellers from the wind, water, sun, and rain as travelers constantly on the move forward into the deep past and backward into the distant future, both in the everchanging present. Given their proximity, the *kava*, *fale* house, and *vaka* boat are, by extension, symbolically associated with the *fefine* woman (see Potauaine 2010; also see Potauaine and Māhina 2011).

It is in the collective medium, vessel, or vehicle of *kava* as a social institution that such topics as a text of great relevance are the wide-ranging subject matters of *tālanoa* 'uhinga "critical-yet-harmonious talks." These *tālanoa* talks are collectively done across the spectrum of reality, informed by *ako* education and 'aati arts in both their diversity and unity in terms of *mālie/faka'ofa* beauty/quality and 'aonga/ngāue utility/functionality and in the wider context of the refined moral of the tragic *kava* story. With both sensibility and creativity, the more beautiful, the more useful and, conversely, the more useful, the more beautiful (see essays 1–3 and 5–7). The famous ancient master *tufunga fonua* social architect/engineer Lo'au based the tragic story of *kava* on the natural qualities of the *kava* and *tō* sugarcane plants, viz., *kona* bitterness and *melie* sweetness. That is, all best and permanent human endeavors of lasting value must go through *kona* bitterness, followed by *melie* sweetness, in that logical order of precedence (see Māhina 1986, 1992, 2019).

Fuo, Mā'olunga/Loloto, Lōloa, moe Maokupu/Fālahi Form: Height/Depth, Length, and Breadth/Width

In Tongan thought, reality of *tā-vā* time-space is *tapa'akifā*¹² four dimensional, i.e., four-sided dimensionality. The abstract entities *tā* time and *vā* space are expressed as concrete entities by means of *fuo* form and *uho* content of things. Both *tā* time and *vā* space and *fuo* form and *uho* content are indivisible in reality as in nature, mind, and society, conveniently divided as divisions of reality. In reality, both mind and society are in nature. The temporal entity of *fuo* form is the concrete manifestation of the abstract entity of *tā* time, and the substantial entities of *mā'olunga/loloto* height/depth, *lōloa* length, and *maokupu* breadth/width concretely defining *uho* content are the spatial variations of the abstract

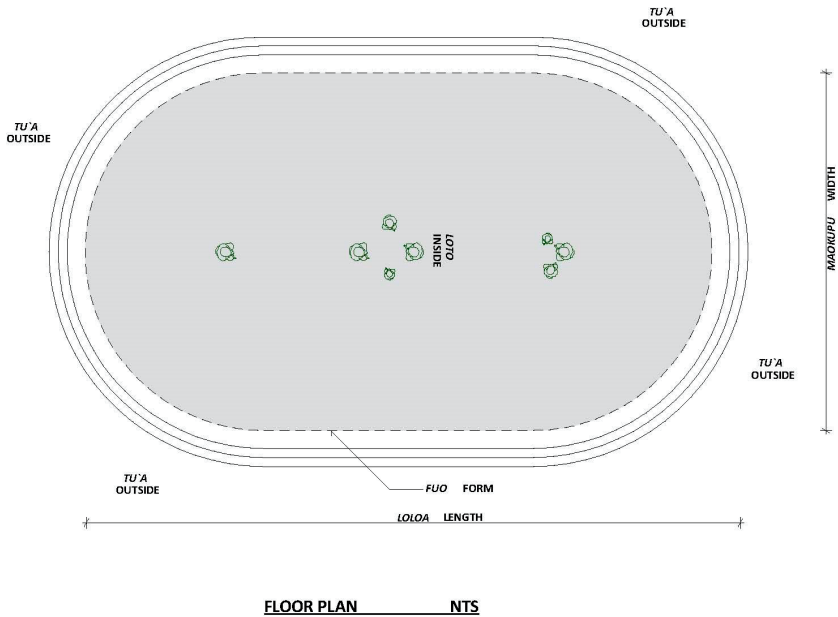


FIGURE 2. Tongan Fale House: Fuo Form, Mā'olunga Height, Lōloa Length, and Maokupu Width. Sketch by S. F. Potauaine (2007).

entity of *vā* space, linking nature, mind, and society (Potauaine 2010; also see Ka'ili 2017b; Potauaine and Māhina 2011).

The *tafa'akifā* four-sided tempospatiality of the fale house—that is, *loto* inside, *tu'a* outside, *funga* topside, and *lalo* downside—is *tu'a* external to the fale house. However, the *tapa'akifā* four-sided dimensionality of reality—that is, *fuo* form, *mā'olunga/loloto* height/depth, *lōloa* length, and *maokupu/fālahi* breadth/width—is taken to be *loto* internal to the fale house (Potauaine 2010; Potauaine and Māhina 2011). That is, the *tafa'akifā* four-sided tempospatiality of the fale house is relatively “contextual,” whereas the *tapa'akifā* four-sided dimensionality of reality is strictly “textual.” By “textual,” reference is made to the fale house as a work of art, whereas “contextual” refers to the conditions in which the fale house as an artwork is produced in the creative process (Anderson 2007; Helu 1999). To say that things in reality as in nature, mind, and society are three-dimensional is to regard them to be both *ta'ētā* timeless and *ta'efuo* formless, which involves the privileging of *vā* space and *uho* content over *tā* time and *fuo* form (Fig. 2).

Loto, Tu'a, 'Olunga, moe Lalo: Inside, Outside, Topside, and Downside

As pointed out earlier, the tafa'akifā four-sided tempospatiality of the fale house—namely, loto inside, tu'a outside, funga/'olunga topside, and lalo downside—is tu'a external to the fale house (Potauaine 2010; also see Anderson 2007; Helu 1999). These four tafa'aki sides are considered contextual or relative to the fale house, which functions merely as a point of reference. Everything that is tu'a outside, loto inside, funga/'olunga topside, and lalo downside is regarded as tu'a external or contextual to the fale house. This is in opposition to the four tapa'aki dimensions—namely, fuo form, mā'olunga height, lōloa length, and maokupu width—that are loto internal or textual to the fale house. Mats, trees, birds, and stones, as well as a host of other objects, placed loto inside, tu'a outside, funga topside, and lalo downside, respectively, of the fale house are considered to be tu'a external or contextual to the fale house ('Ilaiū 2007; Gerstle and Raitt 1974; Fig. 3).

Along the distinction among loto inside, tu'a outside, funga/'olunga topside, and lalo downside, which are tu'a external or contextual to the fale house, there is a further distinction between mata eye and tu'a back with reference to the fale house, as in matafale frontside of the fale house and its tu'afale backside (Potauaine 2010; Refiti 2008). Although the mata frontside represents maau/fenāpasi order, its tu'a backside signifies felekeu/fepaki chaos. Such a distinction is also considered tu'a external or contextual to the fale house (Māhina 2005; also see Anderson 2007; Helu 1999). In parallel ways, we see the same distinction between mu'a frontside and mui backside with reference to a chief, with mu'a frontside considered 'eiki chiefly and tu'a backside considered earthly in terms of status (Māhina 1992; Ka'ili 2017b). In these instances, both mata frontside and tu'a backside, on the one hand, and mu'a frontside and mui backside, on the other hand, are often interchanged. Whereas mata eye and mu'a front are considered 'eiki chiefly and maau/fenāpasi orderly, tu'a outside and mui backside are deemed earthly and disorderly (Potauaine 2010; Potauaine and Māhina 2011).

Loto, Tu'a, moe Fale: Inside, Outside, and House

Three senses of the Tongan words loto inside and tu'a outside are connected with Tongan fale house (Potauaine 2010; see essay 5 in this volume). The first sense of loto inside and tu'a outside refers to the four tafa'aki sides or tafa'akifā four-sided design—namely, loto inside, tu'a outside, funga/'olunga topside, and lalo downside—all of which are taken as tu'a external (or contextual) to the fale house (Refiti 2008). The second sense points to the four tapa'aki dimensions or tapa'akifā four-sided dimensionality—that is, fuo form, mā'olunga/loloto height/depth, lōloa length, and maokupu/fālahi breadth/width—considered loto internal (or textual)

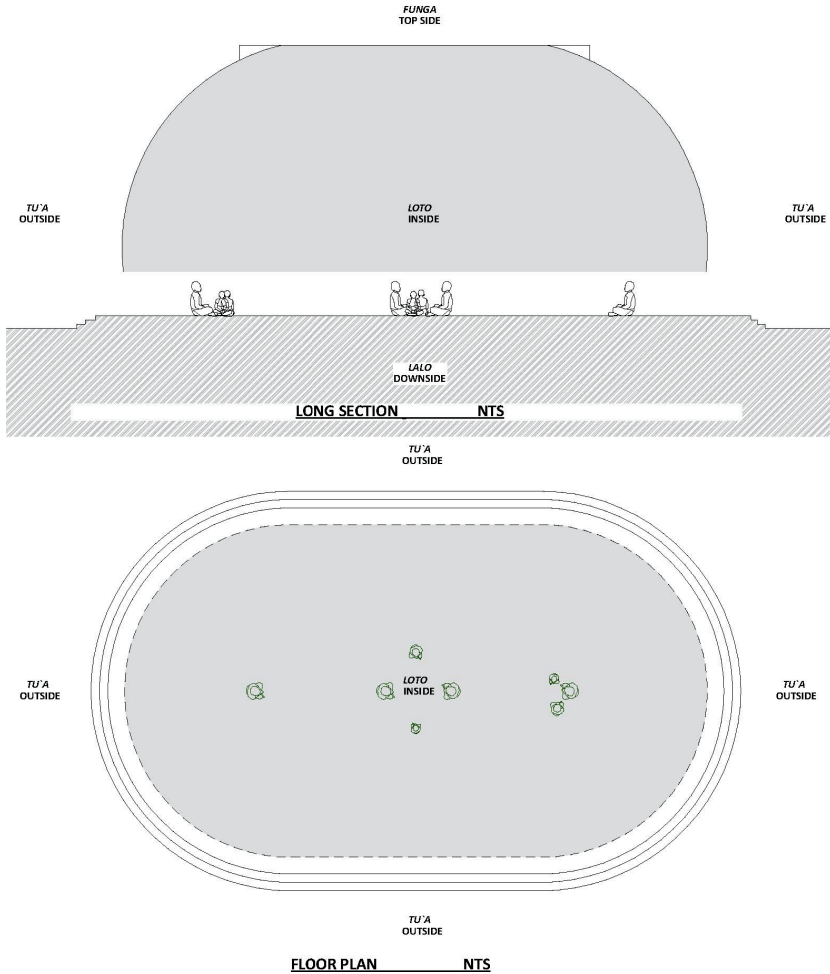


FIGURE 3. Tongan Fale House: Loto Inside, Tu'a Outside, 'Olunga Topside, and Lalo Downside. Sketch by S. F. Potauaine (2007).

to the fale house (Potauaine and Māhina 2011).¹³ The third sense involves a circular transformation of the fale house from tā time and vā space in the form of a kupesi pattern/design for the fale house, on the abstract level, to the fuo form and uho content of the actual fale house, on the concrete level, considered a temporal-spatial, formal-substantial, and practical-functional movement from loto inside to tu'a outside¹⁴ (Māhina 2002; Moa 2011; Potauaine 2010).

As far as tafa'akifā four-sided dimensionality goes, the distinction between loto inside and tu'a outside does not apply to the fale house. In addition, there is no allusion to loto inside, and there is no mention of tu'a outside. Herein, the fale house is strictly "self-referential," specifically in terms of either its totality or its individuality (Potauaine 2010). By means of its totality, the collection of materials required for building the whole fale house is collectively called alan-gafale, literally meaning "that upon which the fale house is built." In terms of its individuality, the entire fale house is defined by its respective parts, namely, the obvious ones of faliki floor, holisi walls,¹⁵ 'ato roof, and pou posts (Anderson 1983; Helu 1999; Kaloni 2005; Tuita 1988).

The third sense of loto inside and tu'a outside engages a circular transformation of the fale house from tā time vā space, on the abstract level, to fuo form uho content, on the concrete level, that is, a temporal-spatial, formal-substantial, and practical-functional movement from loto inside to tu'a outside (Moa 2011; Potauaine 2010; Potauaine and Māhina 2011). Such a movement from the abstract to the concrete is continuous in nature rather than dichotomous in character. As a form of abstraction, the kupesi pattern/design of a fale house, that is, the loto inside of the fale house, is made up of intersecting kohi lines and vā spaces, where kohi lines are merely tempo markers of tā time¹⁶ (Māhina 2002; Potauaine 2010). However, the fuo form and uho content of the actual fale house—that is, its tu'a outside, made up of wood, stone, steel, brick, and glass—are the concrete manifestations of tā time and vā space. These point to the actual continuity between tempospaciality on the abstract level and formality-substantiality on the concrete level.

Tufunga Langafale, Tufunga Lotofale, moe Tufunga Tu'afale: House-building, Interior Designing, and Exterior Designing

The concepts and practices of loto inside and tu'a outside are contextualized in three distinct but related tufunga material arts: namely, tufunga langafale house-building, tufunga lotofale interior designing, and tufunga tu'afale exterior designing (Māhina 2002; Potauaine 2005, 2010). Tufunga lotofale interior designing is associated with tufunga lalava kafa-sennit lashing, which functions not only to teuteu decorate the loto interior of the fale house but also to hold together its parts, especially its loto internal structures. In one way, tufunga lalava kafa-sennit lashing is loto internal and at the same time tu'a external to the fale house (Māhina 2002). The internal structures also serve as a form of teuteu loto interior decoration. Tufunga tu'afale exterior designing is directly linked to the three tufunga material arts of tufunga tō'akaufua fruit-bearing tree planting, tufunga tō'akaukakala sweet-smelling tree planting, and tufunga tō'akaufaito'o medicinal-healing tree planting.¹⁷ As forms of tufunga tu'afale

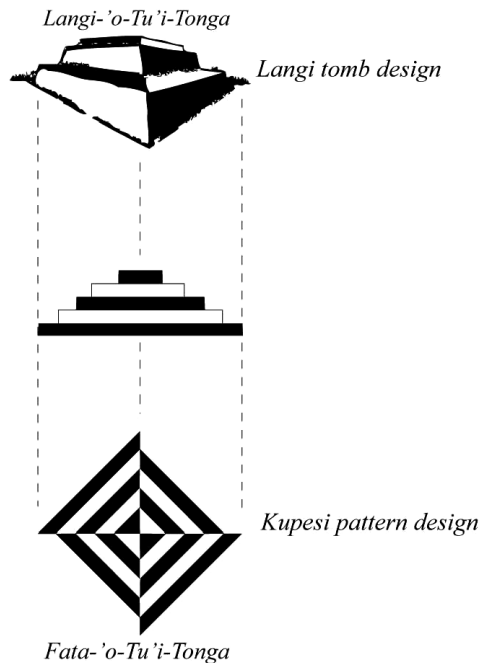


FIGURE 4. **Kupesi Fata-’o-Tu’i-Tonga Royal Tu’i Tonga Pall-bearer and Langi-’o-Tu’i-Tonga Royal Tu’i Tonga Tomb Depicting a Spatiotemporal, Substantial-Formal, and Practical-Functional Movement from Loto Inside to Tu’a Outside, That Is, from the Abstract to the Concrete** (see Moa 2011). Sketch by B. Moa (2010).

exterior designing, these three tufunga material arts are tu’a external to the fale house (Fig. 4).¹⁸

Faiva, Tufunga, moe Nimamea’a: Performance, Material, and Fine Arts

Similarly, the subject matter of this essay, Tongan fale house, can be investigated in the broader context of Tongan art. Tongan art can be divided into three genres, faiva performance arts, tufunga material arts, and nimamea’a fine arts, across the gamut of reality, that is, nature, mind, and society (see Ka’ili 2019; Moa 2011; Potauaine 2010; Māhina and Potauaine 2010). Belonging in the faiva performance arts genre are faiva ta’anga poetry, faiva hiva music, and faiva haka dance. In the genre of tufunga material arts, we have tufunga langafale house-building, tufunga fo’uvaka boat-building, and tufunga lalava kafa-sennit

lashing. In the nimamea'a fine arts genre are nimamea'a lālānga mat-weaving, nimamea'a koka'ānga bark-cloth making, and nimamea'a tuikakala flower-designing¹⁹ (Māhina 2002, 2004, 2005).

All three divisions of Tongan art constitute both tā time and vā space on the abstract level and fuo form uho content on the concrete level. Faiva ta'ānga poetry, faiva hiva music, and faiva haka dance are spatiotemporally connected with vaa'i'uhinga intersecting human meanings, vaa'itā intersecting tones, and vaa'ihaka intersecting bodily movements,²⁰ respectively, on the abstract level and with lea language, ongo sound, and sino body, respectively, on the concrete level (Potauaine 2010; also see Helu 1999). The same applies to tufunga langafale house-building, tufunga fo'uvaka boat-building, and tufunga lalava kafa-sennit lashing, which involve intersecting koho lines and vā spaces, respectively, on the abstract level and 'akau wood and kafa-sennit cords, respectively, on the concrete level. In tufunga lalava kafa-sennit lashing, the intersecting koho lines and vā spaces are concretely expressed by way of the intersecting kafa kula red-kafa-sennit and kafa 'uli black-kafa-sennit cords (Potauaine 2010; Potauaine and Māhina 2011). By means of abstraction, nimamea'a lālānga mat-weaving, nimamea'a koka'ānga bark-cloth making, and nimamea'a tuikakala flower-designing are concerned with intersecting koho lines and vā spaces, and concretely they appear in terms of intersecting dried lou'akau pandanus leaves, intersecting beaten hiapo mulberry tree bark, and intersecting mata-la'ī'akau flowers (Māhina 2002).

Several artistic and literary devices are employed for the mediation of intersecting koho lines and vā spaces, on the abstract level, and intersecting fuo forms and uho contents, on the concrete level, of various subject matters under the creative process across nature, mind, and society. In faiva ta'ānga poetry, faiva hiva music, and faiva haka dance, their respective intersecting vaa'i'uhinga human meanings, vaa'itā intersecting tones, and vaa'ihaka intersecting bodily movements are mediated by the artistic and literary devices of heliaki, tu'akautā musical, and hola escape/dance.²¹ In the same way, the intersecting koho lines and vā spaces in tufunga langafale house-building, tufunga fo'uvaka boat-building, and tufunga lalava kafa-sennit lashing (see Māhina 2002), on the one hand, and nimamea'a lālānga mat-weaving, nimamea'a koka'ānga bark-cloth making, and nimamea'a tuikakala flower-designing, on the other hand, are commonly mediated by the artistic device of mata eye or its tatau mirror ava hole (Māhina 2005; Māhina, Dudding, and Māhina-Tuai 2010; Māhina and Potauaine 2010; Māhina-Tuai 2010; Potauaine 2010; Potauaine and Māhina 2011).

By heliaki, tu'akautā musical device, and hola escape/dance, reference is made to the point of intersection, where one meaning is a pointer to the other in faiva ta'ānga poetry, the insertion of an extra beat within an interval in faiva hiva music, and an additional movement between two bodily movements



FIGURE 5. Photograph of a Mata'i Toki Eye of the Adze (from Hūfanga Dr. 'Okusitino Māhina's Collection). Photograph by S. F. Potauaine (2011).

in faiva haka dance. In tufunga langafale house-building, tufunga fo'uvaka boat-building, and tufunga lalava kafa-sennit lashing, the use of mata eye or ava hole²² for the mediation of intersecting kohi lines and vā spaces is done by means of mata'itoki eye of the adze or, for that matter, ava'itoki hole of the adze (Frampton 1995; Potauaine 2010). For the same purpose, nimamea'a lālanga mat-weaving and nimamea'a koka'anga bark-cloth making use mata'ikapa eye of the metal or ava'ikapa hole of the metal and mata'ifā eye of pandanus fruit or ava'ifā hole of pandanus fruit, respectively.²³ Similarly, nimamea'a tuikakala flower-designing uses mata'ihui eye of the needle or ava'ihui hole of the needle (see Māhina 2017b; Potauaine 2010; Potauaine and Māhina 2011; Fig. 5).

The use of the artistic device mata eye or ava hole involves the production of tatau symmetry, potupotutatau harmony, and mälíe beauty/quality in faiva performance arts or faka'ofó'ofa beauty/quality in tufunga material arts and nimamea'a fine arts. In this context, mälíe and faka'ofó'ofa beauty/quality are a function of both tatau symmetry and potupotutatau harmony. However, the aesthetic qualities tatau symmetry, potupotutatau harmony, and mälíe/faka'ofó'ofa beauty/quality are “internal” to works of arts—as opposed to the emotional feelings of māfana warmth, vela fieriness, and tauēlangi climaxed elation, which are considered “external” to them (i.e., 'aonga/ngāue utility/functionality) (see Māhina 2008). From a tāvāist perspective, then, art can be defined as a transformation of tā time and vā space, on the abstract level, and fuo form and uho content, on the concrete level, of subject matters in the productive process from a condition of felekeu/fepekai chaos to a state of maau/fenāpasi order through sustained tatau symmetry, potupotutatau harmony, and mälíe/faka'ofó'ofa beauty/quality. Herein, mälíe/faka'ofó'ofa beauty/quality is taken to be a state of noa zero point, in which noa is a form of conflict (Potauaine 2010; Potauaine and Māhina 2011).

Talangata Conclusion

The temporal–spatial, formal–substantial, and practical–functional relationships of loto inside, tu'a outside, and fale house have been investigated at the ontological, metaphysical–epistemological, and metaphorical interface of the theory/philosophy of tāvāism and Tongan ethnography. This is within and across the broader contexts of tafa'akifā four-sided tempospatiality of the fale house (namely, loto inside, tu'a outside, funga/'olunga topside, and lalo downside) and tapa'akifā four-sided dimensionality of reality (that is, fuo form, mā'olunga/loloto height/depth, lōloa length, and maokupu/fālahi breadth/width). The tafa'akifā four-sided tempospatiality is found to be tu'a external to the fale house, and the four-sided dimensionality is found to be loto internal to it. In addition, loto internal to the fale house are the tā–vā time-space, fuo–uho form-content, and function–practice relationships between the kupesi pattern/design of a fale house, on the 'ata-ki-loto abstract level, and the actual fale house, on the 'ata-ki-tu'a concrete level. Such temporal–spatial, formal–substantial, and practical–functional relationships between the kupesi pattern/design of the fale house and its actual manifestation mark a movement from loto inside to tu'a outside, i.e., a movement from 'ata-ki-loto abstraction to 'ata-ki-tu'a representation.

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Tonga's treasured *koloa* wealth is in saying *fakamālō* thank you in both sincere appreciation and deep appreciation of the invaluable exchanges in the production of this original essay, which involved several academic institutions, community organizations, and individuals, to Toluma'anave, Barbara Makuati-Afitu, and Kolokesa Uafa Māhina-Tuai of Lagi-Maama Academy & Consultancy; Leali'ifano Associate Professor Dr. Albert Refiti of Vā Moana: Pacific Space and Relationality in Pacific Thought and Identity, Marsden Project Research Cluster, AUT University; Fetongikava Dr. Viliami Uasikē Lātū; Fepulea'i Dr. Micah Van der Ryn; Havelulahi, Ma'asi Tauke'aho; 'Aisea Nau Matthew Māhina; Manuesina 'Ofakihautolo Māhina; and Hikule'ō Fe'aomoeako Melaia Māhina—we say *mālō lahi*.

NOTES

1. Aspects of this short joint essay were presented at the Interstices Under Construction Symposium: Unsettled Containers: Aspects of Interiority Conference, School of Architecture, University of Auckland, Auckland, Aotearoa New Zealand, 2010 (see Potauaine and Māhina 2011).

2. The other terms for *funga*, literally meaning “space above,” are *ʻolunga* top, as in the word *māʻolunga* higher side, and *lalo* down, as in *māʻolalo* lower side. In addition, the word *funga* means “surface,” “place,” or “space,” as in the elongated terms *tufunga/tafunga* and *tafungo-funga/tafungafunga*, meaning “tempo marking of surface, place, or space” and “elevated surface, place, or space,” respectively. The word *tufunga* is used for material arts, such as *tufunga langafale* house-building, *tufunga lalava kafa-sennit* lashing, and *tufunga foʻuvaka* boat-building.

3. The words *māʻolunga* height and *maokupu* width are often interchanged with the terms *loloto* depth and *fālahi* width, respectively.

4. See essay 2 in this volume.

5. Or *fakamāvae* separation, *ava* hole, and *hoakehekehe/hoatamaki* opposite/different/dissimilar pairing/binary.

6. Or *fakahoko* connection, *mata* eye, and *hoatatau/hoamālie* equal/same/similar pairing/binary.

7. On the epistemological level, however, *tā* time and *vā* space as ontological entities are socially organized in different ways in Tonga and in the West. In Tonga, *tā* time and *vā* space are organized in plural, cultural, collectivistic, holistic, and circular ways. By contrast, their organization in the West occurs in singular, technoteological, individualistic, analytical, and linear modes.

8. The first fonua is made up of the valevale unborn child or fetus and mother's placenta, the second fonua is made up of people and the land, and the third fonua is made up of the dead and their burial places, all defined by mutually symbiotic relationships between person and place, that is, sociology and ecology (see Māhina 1992).

9. This is linked to a tenet of the philosophy of tāvāism that tā time and vā space on the abstract level, like fuo form and uho content on the concrete level, are, as ontological entities, the common medium of existence.

10. Likewise, this is associated with another tenet of tāvāism, which states that the ontological (or metaphysical) entities of tā time and vā space, like fuo form and uho content, are epistemologically (or symbolically) arranged in different ways across cultures.

11. Or faiva toutaivaka navigation and faiva faifolau voyaging.

12. Tapa'akifā and tafa'akifā are synonymous, both meaning "four-sided," i.e., four-dimensional.

13. This means that reality, that is, tā time and vā space, is four-dimensional and not three-dimensional, as in the existing literature on art and especially architecture. Herein, tā time, like fuo form, is strictly downplayed in both art and architecture, with an emphasis on vā space or uho content as having only three dimensions.

14. This circular movement from abstraction to representation is a movement from tā time and vā space, on the abstract level, to fuo form and uho content, on the concrete level. It is also a spatiotemporal, substantial-formal, and practical-functional movement from loto inside to tu'a outside, that is, from the kupesi pattern/design of a fale house to the actual fale house.

15. The other term for holisi is puihui, both of which mean "walls," forms of demarcator or isolator.

16. In his Master of Architecture thesis, titled "Langi Royal Tombs: The Beginning of Tu'i Tonga Architecture" (2011), Bruce Sione To'a Moa discussed the temporal-spatial, formal-substantial, and practical-functional relationships between the kupesi pattern/design named fata-'o-Tu'i-Tonga pall-bearer of Tu'i-Tonga on the abstract level and the actual langi royal tombs on the concrete level. The fata-'o-Tu'i-Tonga pall-bearer-of-Tu'i-Tonga, defined by intersecting koho lines and vā spaces, is a kupesi pattern/design for the actual langi royal tombs. The building of langi royal tombs was associated with tufunga tāmaka material art of stone-cutting.

17. This is a form of landscape art.

18. A. Refiti, pers. comm., 2011; B. Moa, pers. comm., 2011.

19. From a Tongan perspective, faiva performance arts are tefito-he-loto-sino body-centered, that is, "inside-of-the-body," and both tufunga material arts and nimamea'a fine arts are tefito-he-tu'a-sino non-body-centered, that is, "outside of the body." Both faiva performance arts and tufunga material arts are tefito-he-tangata male led, whereas nimamea'a fine arts are tefito-he-fefine female led.

20. By way of abstraction, and as forms of spatiotemporal, substantial–formal, and practical–functional intersections, vaa‘i‘uhinga intersecting human meanings, vaa‘itā intersecting tones, and vaa‘ihaka intersecting bodily movements are concrete expressions of tā time and vā space.

21. In addition to hola escape/dance device, there are two other terms used for the same thing, namely, kaiha‘asi steal and haka-funga-haka one move upon another. All three terms refer to the symmetrical insertion of an additional move within two defined moves, thereby increasing the rhythmic effect manifold, with some electrifying emotional or aesthetically pleasing feelings of māfana warmth, vela fieriness, and tauēlangi climaxed elation. The same applies to ta‘anga poetry and hiva music with the use of artistic devices heliaki and tu‘akautā musical, as is the use of the artistic device mata eyes in both tufunga material arts and nimamea‘a fine arts.

22. In Tongan ethnography, mata eyes or ava holes, that is, points, are produced by two or more intersecting kohi lines, which are a form of tempo marker. Kohi lines are a summation of a series of mata eyes or ava holes, and a collection of kohi lines forms vā space. By this, mata eyes or ava holes are therefore temporal–spatial, formal–substantial, and practical–functional.

23. The mata‘ifā eye of pandanus fruit or ava‘ifā hole of pandanus fruit is “sharp pointed,” or “brushlike,” with the brushstrokes functioning as a mata eye or ava hole for the mediation of intersecting kohi lines and vā spaces.

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KOLOSALIO GLOSSARY

'Aati	art
Ako	education
Alangafale	house parts; see alangavaka boat parts
Alangavaka	boat parts; see alangafale house parts
Alangavakā	worn-out boat as in the sea by waves and wind
'Aonga	use; see ngāue utility/functionality
'Ata	image, picture, mirror, reflection, symmetry
'Ata-ki-loto	abstract level; see abstraction
'Ata-ki-tu'a	concrete level; see representation
'Ato	roof
Ava	hole, point; see mata eye, i.e., point; and mata-ava eye-hole, i.e., point
Ava'ifā	hole of the pandanus fruit
Ava'ihui	hole of the needle
Ava'ikapā	eye of the metal plate
Fa'ē	mother
Fā'ele	birth, fā'ele birth-giving
Faifolau, faiva	voyaging, performance art of
Faka'ofō'ofa	beauty; see mālie beauty
Faiva	performance art
Fālahi	width/breadth; see maokupu width/breadth
Fale	house
Fale fakafō'ohake	boat, i.e., downside-up house
Faliki	floor; see floor mat
Fanua	"person" and "place" (i.e., "time" and "space"); see fenua, fonua, hanua, honua, vanua or whenua
Fata-o-Tu'i-Tonga	name of kupesi, i.e., an abstraction of pall-bearer of Tu'i-Tonga, the concrete form (or representation)
Fefine	woman

Felekeu	chaos; see fepaki conflict
Fenāpasi	order; see maau order
Fonua	“person” and “place” (i.e., “time” and “space”); see fanua, fenua, hanua, honua, vanua, or whenua
Fo‘uvaka, tufunga	boat-building, material art of
Funga	surface; see vā space/place/surface
Fuo	form; see fuo shape
Fuo-uho	form–content
Haka, faiva	dance, performance art of
Hakafungahaka	one-move-upon-another; dance device; see hola and kaiha‘asi
Hanua	“person” and “place” (i.e., “time” and “space”); see fanua, fenua, fonua, honua, vanua, or whenua
Heliaki	metaphorically saying one thing but meaning another
Hiapo	mulberry plant
Hiva, faiva	music, performance art of
Hoa	pair/binary; pairs/binaries; pairing; see Samoan soa, pair/binary; pairs/binaries; pairing
Hoakehekehe	pair/binary [or pairs/binaries] of opposite/dif- ferent/dissimilar entities/identities/tendencies
Hoamālie	pair/binary [or pairs/binaries] of equal/same/ similar entities/identities/tendencies
Hoatamaki	pair/binary [or pairs/binaries] of opposite/dif- ferent/dissimilar entities/identities/tendencies
Hoatatau	pair/binary [or pairs/binaries] of equal/same/ similar entities/identities/tendencies
Hola	escape; dance device; see kaiha‘asi and hakafungahaka
Holisi	wall; see puiptui, curtain
Honua	“person” and “place” (i.e., “time” and “space”); see fanua, fenua, fonua, hanua, vanua, or whenua
Kaiha‘asi	to steal; dance device; see hakafungahaka and hola
Kafa kula	red kafa sennit
Kafa ‘uli	black kafa sennit
Kava	kava plant; see kona bitterness
Kelekele	earth; soil kelekele

Kohi	line; see laini line
Koka'anga, nimamea'a	bark-cloth making, fine art of
Kula	red
La'ā	sun
Lālanga, nimamea'a	mat-weaving, fine art of
Langa	build
Langā	labor pain, as in birth-giving
Langafale, tufunga	house-building, material art of
Langi	tomb; see langi sky
Lalava, tufunga	house-lashing, material art of
Lalo	down; see lalo downside
Lātū	god of the wind, god of navigation/voyaging
Lea	language; see tala language/word
Lōloa	length
Loloto	depth; see ma'olunga height
Loto	inside, internal, center, middle
Lotofale, tufunga	interior design, material art of
Lulu	god of the sea, god of navigation/voyaging
Maau	order; see fenāpasi order
Māfana	warmth
Mālie	beauty; see faka'ofa'ofa beauty
Maokupu	breadth, width; see fālahi width
Ma'olalo	low; see down
Ma'olunga	height, high, up; see loloto depth
Mata	eye, point; see mata-ava eye-hole, i.e., point
Mata-ava	eye-hole, point
Matala'ī'akau	flower, literally "eye of the flower"
Mata'ifā	eye of the pandanus fruit
Mata'ihui	eye of the needle
Mata'ikapā	eye of the metal plate
Matapā	door
Mate	death
Ma'ungatala	reference
Moana	ocean
Mo'ui	life
Mu'a	front; see tāmu'a
Mui	back; see tāmui
Ngāue	practice, utility/functionality/practicality
Nimamea'a	fine art
'Olunga	top, topside; see up-above 'olunga
Ongo	sound, feeling or hearing

‘Otu langi	royal tombs
Pō	night; see po‘uli night
Pou	house post
Po‘uli	night, dark, darkness
Puipui	curtain; see holisi wall
Sino	body
Tā	time, beat, hit, strike
Ta‘anga, faiva	poetry, performance art of
Tafa‘aki	side; see tapa‘aki side
Tafa‘akifā	four-dimensional, four-sided dimensionality; see tapa‘akifā
Tapa‘aki	side; see tafa‘aki side
Tapa‘akifā	four-dimensional, four-sided dimensionality; see tafa‘akifā
Tāmu‘a	front-end/frontside of the house
Tāmui	back-end/backside of the house
Tafunga	hilly; see tafungafunga and tafungofunga
Tafungafunga	hilly; see tafungofunga as a variation
Tafungofunga	hilly; see tafunga and tafungafunga
Tahi	sea
Tala	language; see lea
Talakamata	introduction
Taa‘ivā	times/beats between spaces
Tā-vā	time-space
Tafa‘aki	side
Tafa‘akifā	four-sided, four-sided dimensionality
Tauēlangi	climatic elation, “divine” feeling of excitement
Tefito-he-fefine	female-centered/centric
Tefito-he-loto-sino	body-centered/centric
Tefito-he-tangata	male-centered/centric
Tefito-he-tu‘a-sino	non-body-centered/centric
Tō	sugarcane plant; see melie sweetness
Toutaivaka, faiva	navigation, performance art of
Tu‘a	outside, external
Tu‘afale, tufunga	exterior design, material art of
Tu‘akautā	musical device
Tuikakala, nimamea‘a	flower-designing, fine art of
Tō‘akaufua, tufunga	fruit-bearing tree planting, material art of
Tō‘akaufaito‘o, tufunga	medicinal tree planting, material art of
Tō‘akaukakala, tufunga	sweet-smelling tree planting, material art of

Tu'a	outside, external, back, as in tu'afale (i.e., avafale house-hole) houseback; see matafale housefront
Tufunga	material art; literally "beating/hitting/timing the surface"
'Uli	black
Vā	space
Vaa'ihaka	motion between two bodily movements
Vaa'itā	time/beat, between two times/beats
Vaa'ihinga	meaning between two human meanings
Vaka	boat, vessel, medium, or vehicle
Vaka fakafo'ohifo	house, i.e., upside-down boat
Valevale	fetus, child
Vanua	"person" and "place" (i.e., "time" and "space"); see fanua, fenua, fonua, hanua, honua, or whenua
Vela	fieriness

VAKA, FALE, MOE KAVA¹: BOAT, HOUSE, AND KAVA – MANA
STRUCTURES, MANA SPACES²

Tavakefa'iana

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Our collective aim in this essay is to critically examine the fakafelavai intersection, or fakahoko connection and fakamāvae separation, of the vaka boat, fale house, and kava in terms of both art work and art use. The vaka boat and fale house are associated with tufunga the material arts of tufunga fo'uvaka boat-building and tufunga langafale house-building, and kava with faiva the performance art of faiva inukava kava-drinking; all bearing immense material-physical, psychological-emotional, and social-cultural significance. All three are variously associated with the ceremonial as tapu structures and places possessing mana power and ivi energy of great potupotutatau harmony and faka'ofō'ofa/mālie beauty/quality, having some therapeutic, hypnotic, or psychoanalytic affects and effects. Herein, kava was created at the intersection, or connection and separation, of the vaka boat and the fale house, where the vaka boat is a fale fakafo'ohake upside-down house and fale house a vaka fakafo'ohifo downside-up boat, all associated with the natural elements, such as the winds and waves.

Talakamata Introduction

THIS SHORT ORIGINAL ESSAY is inspired by the Master of Architecture theses by Sēmisi Fetokai Potauaine and Bruce Sione To'a Moa, respectively titled “Tectonic of the fale: Four dimensional, three divisional” (2010) and “Langi royal tombs: The beginning of Tu'i Tonga architecture” (2011).³ Our subject matter as a text will be investigated in the context of the Indigenous Tongan Tā-Vā Time-Space

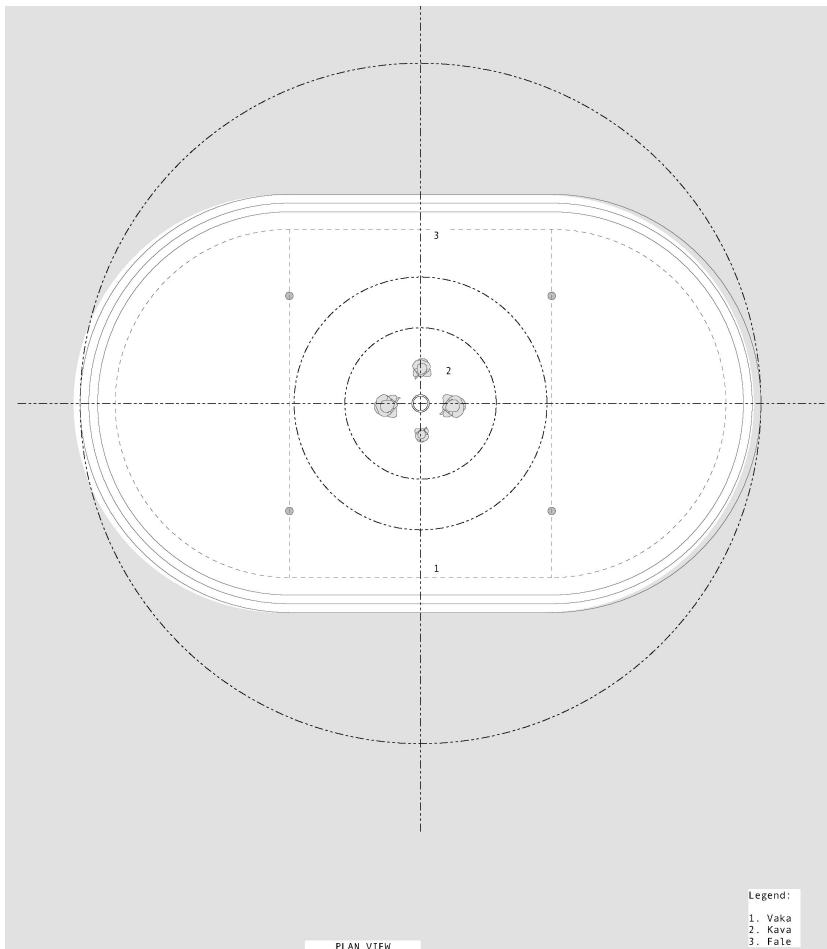


FIGURE 1. Vaka, fale, and kava 1 (vertical), Tufunga takohi (material art of drawing), Tavakefaifāna, Sēmisi Fetokai Potauaine 2017.

Philosophy of Reality, and situated for its bearings on ‘atamai mind and faka-kaukau thinking in the ‘uto brain and ongo feeling and loto desiring in the fatu/mafu heart in the context of mālie/faka’ofa’ofa beauty/quality and ‘aonga/ngāue utility/functionality.⁴

We situate our critique in the context of the Indigenous Tongan Tā-Vā Time-Space Philosophy of Reality, with reference to a number of its general and specific ontological (i.e., “ways of being,” or “ways of reality and of tā time and vā space,” or “reality as it is”) and epistemological (i.e., “ways of knowing,” “ways of people and of society,” or “reality as we know it”) tenets⁵ (see Ka’ili 2017a; Lear 2018; Ka’ili, Māhina, and Addo 2017: 1–17; ‘Ō. Māhina 2004: 86–93; 2010: 168–202; 2017b: 133–53) They include, inter alia, the following tenets:

- that tā time and vā space as ontological entities are the common medium in which all things exist in reality, as in nature, mind, and society;
- that tā time and vā space as ontological identities are epistemologically/socially organized in different ways across cultures (and languages);
- that ‘ilo knowledge is knowledge of tā time and vā space (fuo form and uho content), which is constituted or composed in fonua/kalatua culture as a social vaka vehicle and transmitted or communicated in tala/lea language as a human receptacle;
- that tā time and vā space are the abstract dimensions of fuo form and uho content, which are, in turn, the concrete manifestations of tā time and vā space;
- that tā time and fuo form are verbs (or action-led) and definers/markers of vā space and uho content, which are, in turn, nouns (or object-based) and constitutors/composers of tā time and fuo form;⁶
- that tā time and vā space, like fuo form and uho content, are inseparable yet indispensable hoa pairs/binaries of hoatatau/hoamālie equal/same/similar and hoakehekehe/hoatamaki opposite/different/dissimilar entities/identities/tendencies in reality;
- that all things in reality, as in nature, mind, and society, stand in eternal relations of exchange, giving rise to maau/fenāpasi order and felekeu/fepaki conflict;
- that as a corollary everywhere in reality, as in nature, mind, and society, is fakafelavai intersection and there is nothing above fakahoko connection and fakamāvae separation;
- that as a corollary everywhere in reality, as in nature, mind, and society, is mata-ava eye-hole, and there is nothing beyond mata eye and ava hole;⁷
- that as a corollary everywhere in reality, as in nature, mind, and society, is indivisible but inevitable hoa pairs/binaries, and there is nothing over

- and above hoatatau/hoamālie equal/same/similar and hoakehekehe/hoatamaki unequal/opposite/different identifies/entities/tendencies;
- that order and conflict are of the same logical status in reality, as in nature, mind, and society, where order is itself a form of conflict; and
 - that order is when two or more equal/same/similar and unequal/opposite/different energies, forces or tendencies meet at a common

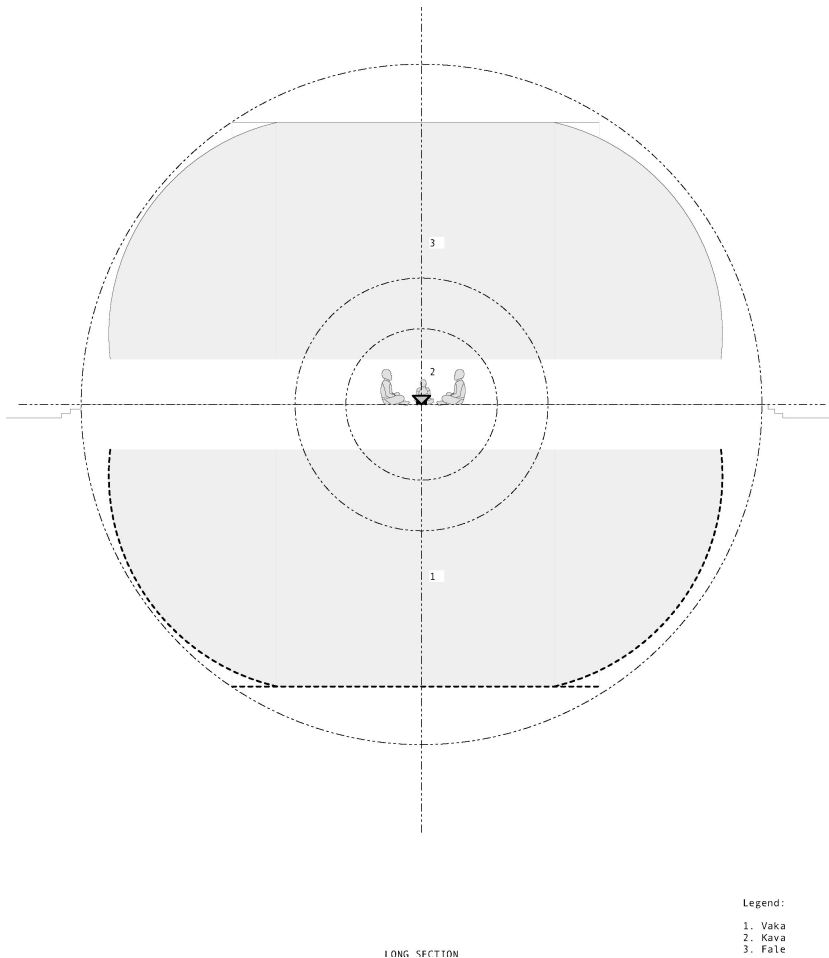


FIGURE 2. Vaka, fale, and kava 2 (horizontal), Tufunga takohi (material art of drawing), Tavakefaifāna, Sēmisi Fetokai Potauaine 2017.

intersection, eye-hole mata-ava, or point, defined by a state of noa 0 or zero-point.

We will reflect on the changing temporal–formal, spatial–substantial, and functional intersections, or connections and separations, that is, relationships, between the Tongan vaka boat, fale house, and kava as tapu taboo structures, tapu taboo spaces, bearing immense potupotutatau harmony, mālie/faka’ofo’ofa

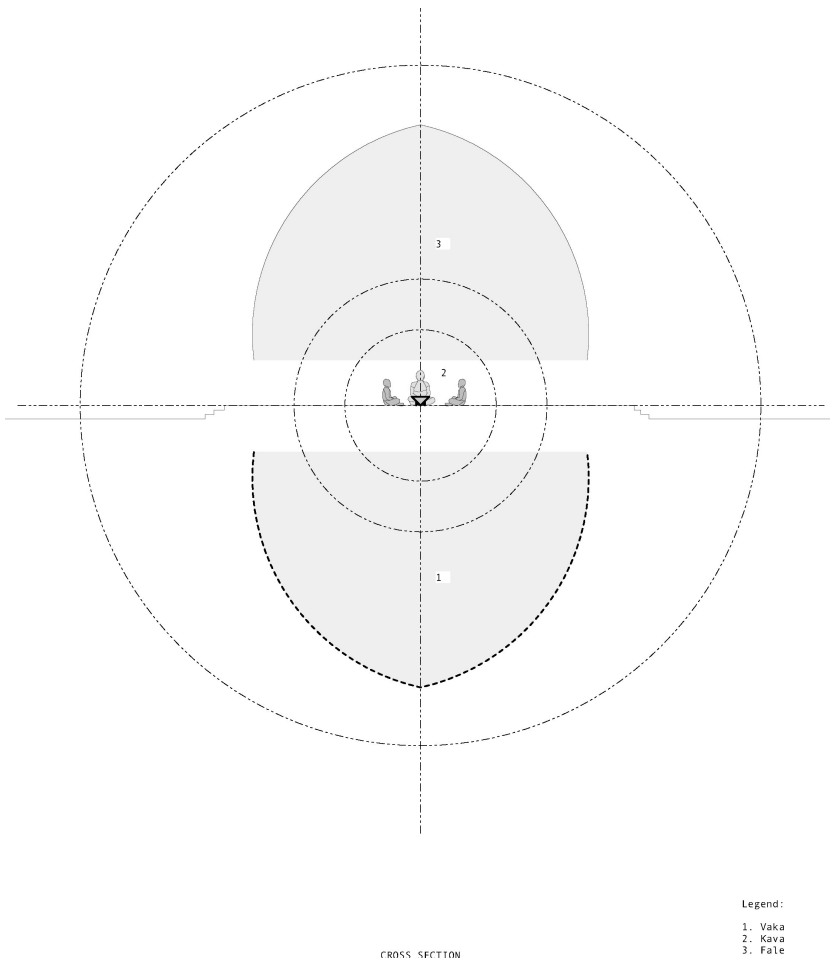


FIGURE 3. Vaka, fale, and kava 3 (vertical), Tufunga takohi (material art of drawing), Tavakefaifāna, Sēmisi Fetokai Potauaine 2017. Figure 3 developed Figures 5, 6, and 7.

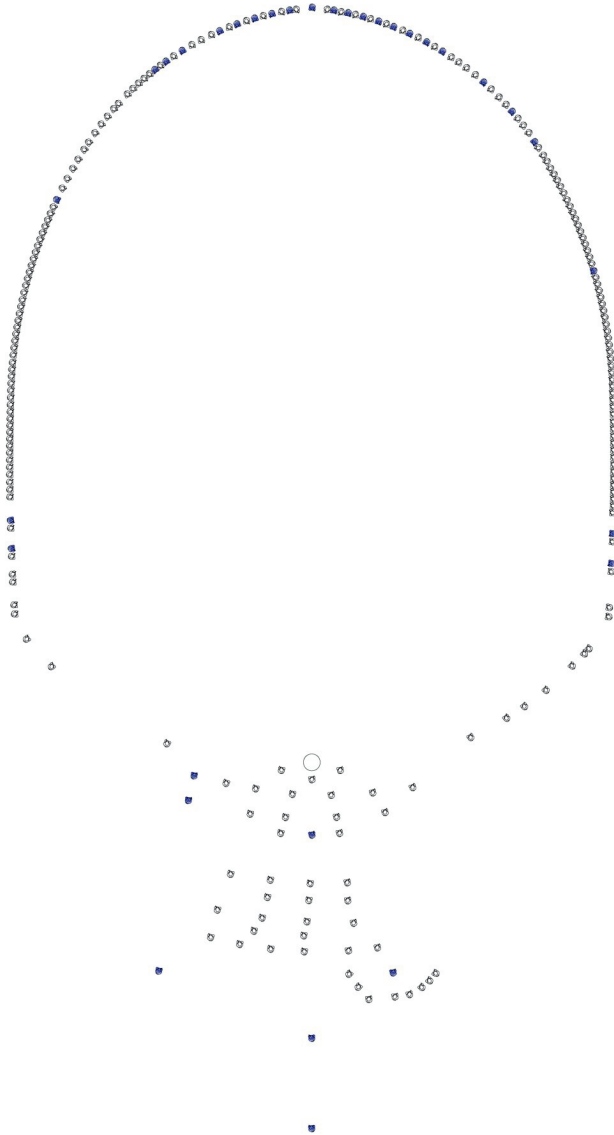


FIGURE 4. Taumafakava (royal kava ceremony), Tufunga takohi (material art of drawing), Tavakefai'ana, Sēmisi Fetokai Potauaine 2010.

beauty/quality,⁸ and 'aonga/ngāue functionality/utility. As *vā* spaces (or *uho* contents) of some defined specifications, the *vaka* boat, *fale* house, and *kava* are respectively structured as specific *tā* times (or *fuo* forms) on the 'ata-ki-loto abstract and 'ata-ki-tu'a concrete levels. However, by *tapu* structures, *tapu* spaces, reference is made to both their internal and external qualities (viz., *tā-vā* time-space/temporal-spatial, *fuo-uho* form-content/formal-substantial, and 'aonga-ngāue functional-practical characters), respectively defined by way of *mālie/faka'ofa* beauty/quality and 'aonga/ngāue utility/functionality as works of art of exceptional analytic, aesthetic, and pragmatic or investigative, transformative, and communicative value. Moreover, *tapu* taboo is a tool of prohibition placed on the *vaka* boat, *fale* house, and *kava* as works of art of special harmony and beauty. This is opposed to the concept of *tapu* taboo treated in the anthropological literature as a form of mystery, thereby branded as unintelligible and belonging to the realm of the supernatural. We shall come back to this later.

According to oral history (see 'Ō. Māhina 1986, 1992), the original people of Tonga came from Puluotu, where the souls of the dead, especially those of chiefs, returned and continued to reside and live upon death. The world of the dead is called *fa'ahikehe*, which literally means "side-of-the-other," as opposed to the world of the living, commonly named as *fa'ahitatau* "side-of-the-same" or *fa'ahitaha* "side-of-the-one."⁹ The realm of the dead is also known as the *fonua loto* inner world, where the human souls continue to reside and live. Puluotu, thought to be the immediate ancestral homeland and afterworld of Tonga (and of western Moana Oceania),¹⁰ is said to be an actual island or group of islands lying to the northeast of Tonga (see 'Ō. Māhina 2019; also see Ka'ili 2019).¹¹ It is told that the first settlers who arrived by *vaka* boat in Tonga first took shelter under the trees, in tree-trunks or caves, when it quickly occurred to them that they could build a *fale* house for protection from the elements by turning their *vaka* boats upside down, with the support of upright posts.

Of great relevance to this discussion is the concept and practice of *fonua* world, which variously exists throughout the Moana Oceania as *hanua*, *honua*, *vanua*, *fonua*, *fanua*, *fenua*, *enua*, and *whenua*, referring to the worlds through which the human souls move in circular ways in *tā* time and *vā* space. Such a movement marks the eternal process, cycle, and exchange of objects, events, or states of affairs. By defining the historically shifting relationships between "person" and "place," it is a circular movement of a multiplicity of conflicting physical, emotional, and social tendencies beginning with the first *fonua* world (*valevale mo e taungafanau* fetus and placenta), through the second *fonua* world (*kakai* people and 'ātakai/kelekele environment/land), to the third *fonua* world (*mate* dead and *fa'itoka/mala'e* burial place). The three *fonua* worlds, marked by *fā'ele* birth, *mo'ui* life, and *mate* death, are defined by the intersection, or

connection and separation, of “person” and “place,” i.e., “time” and “space,” where the former is spatially/substantially composed and the latter temporally/formally marked (see ‘Ö. Māhina 1986, 1992).

The story continues that, once they built their fale house from their vaka boat, the kava was made, served, and consumed as celebrations of their safe arrival in Tonga. This is preserved in one of the ancient dances called me’etu’upaki, literally meaning “dance-while-standing-with-miniature-paddles/oars,” which celebrates their safe voyage from the northern Moana Oceania through the chain of islands¹² to Tonga. The poetry of the me’etu’upaki dance song¹³ talks about the celestial navigational objects, as well as sailing and paddling techniques and ports of call along the seascape. By way of celebrations, they sang and danced their prayers to the Gods of the sea/waves and the winds, Lulu and Lātū. All these were conducted through the medium of kava, which was ceremonially yet beautifully prepared, served, and consumed, in great recognition and acknowledgement of their divine protection (see Appendices 1, 2, and 3).

Obviously, the kava was formed, performed, and reformed at the points of fakafelavai intersection, or fakahoko connection, and fakamāvae separation, of the vaka boat and fale house. In closer temporal–formal, spatial–substantial and functional relationships, the vaka boat, fale house, and kava are effectively oval in shape. The vaka boat shape and fale house form seating arrangements of the kava inside the fale house, closely linked to the vaka boat. These are most evident in the olovaha as the bow, alofi as the rowers, and tou’a¹⁴ as the anchor, all of which are closely connected with the vaka boat. In correspondence, the tu’i king or ‘eiki chief is seated at the olovaha, presiding chief at kava,¹⁵ flanked by two matāpule ceremonial orators¹⁶ on either side, following in descending order by chiefs and their matāpule ceremonial orators as rowers on both the starboard and port sides, and tou’a kava makers as the taula anchor.

Changing the vaka boat into a fale house involves turning the vaka-boat fakafa’ohifo “upside-down.” By the same token, changing the fale house into a vaka boat is concerned with turning the fale house fakafa’ohake “downside up.” It becomes clear then that the hull of the vaka boat is the roof of the fale house and, by extension, the roof of the fale house is the hull of the vaka boat. The vaka boat can thus be considered a fale fakafa’ohake “downside-up house” and the fale house a vaka fakafa’ohifo “upside-down boat.” It follows that the fale house is a faliki floor to be ‘ato “roofed” and the vaka boat a ‘ato roof to be faliki “floored” (see Appendix 4). The points of fakafelavai intersection between the vaka boat and the fale house are defined by fakahoko connection and fakamāvae separation, where one is the equal and opposite, that is, tatau symmetry of the other (see essay 4 this volume; also see Fifita 2016; Holakeituai 2019).

As beautiful works of art, the vaka boat, fale house, and kava (see Appendices 1–4) can be classified under the three divisions of Tongan art, namely, faiva

performance, tufunga material, and nimamea'a fine arts (see Ka'ili 2019: 23–29; 'Ö. Māhina 2011; Māhina-Tuai 2017; Potauaine 2010)¹⁷. In Tonga, faiva are tefito-he-sino body-centered, that is, created by, and based on, the sino body, and both the tufunga and nimamea'a are tefito-he-tu'asino, non-body-centered, that is, created by, and outside of, the sino body. As forms of tufunga material art, tufunga fo'uvaka boat-building and tufunga langafale house-building are directly connected with the material art of tufunga lalava kafa-sennit-lashing,¹⁸ which is concerned with the production of kupesi,¹⁹ complex and beautiful geometric designs (see 'Ö. Māhina 2002: 5–9, 29–30). On the other hand, kava (see Appendices 1 and 3) is associated with the faiva performance art of ngaohikava kava-making collectively and ceremonially named milolua double-twist,²⁰ infused with poetic, musical, and dance elements,²¹ and the making of kava equipment as tufunga naunaukava material art of making kava equipment.

It is highly likely that the kava²² was not formalized until the reign of the tenth Tu'i Tonga Momo (see 'Ö. Māhina 1986, 1992; also see Māhina, Ka'ili, and Ka'ili 2006; Helu 1999).²³ He was closely associated with the most famous tufunga fonua, material artist of social engineering/social architecture Lo'au, who was the playwright responsible for the creation of Tala 'ae Tupu'anga 'oe Kava (moe Tō), Myth of the Origin of Kava (and Sugarcane) (see Appendices 1 and 3) (see Māhina and 'Alatini 2009b). By virtue of his vastly refined knowledge and skills, Lo'au, Tu'i Ha'amea was able to see the coming of events, that is, "seer of the future." A great work of fiction, that is, myth, the story is set in the form of faiva fakamamahi performance art of tragedy,²⁴ heightening in death as the highest form of human sacrifice. The moral of the story hinges at the intersection, or connection and separation, of kona bitterness and melie sweetness, respectively symbolized by the kava and tō sugarcane plants. In human ways, it means that, as far as all worthwhile human endeavors of great value go, one "drinks bitterness" before one "eats sweetness."²⁵

All the vaka boat, fale house, and kava are based on refined engineering and architectural principles of some hydrodynamic and aerodynamic nature, connected with the vai water and matangi winds as fluid. All three are, in both hydrodynamic and aerodynamic ways, linked to the concept and practice of mata eye or, its tatau symmetry, ava hole, as in the case of mata moana/mata tahi/mata vai eye of the ocean/eye of the sea/eye of the water, mata fonua eye of the land, and mata angi/matangi eye of the wind. Their equal and opposite hoa pairs/binaries are ava moana/ava tahi/ava vai hole of the ocean/hole of the sea/hole of the water, ava fonua hole of the land, and ava angi/avangi matangi hole of the wind. The term matangi, which is short for the word mataangi/mata angi, made up of two parts, mata eye and angi blow, literally means the "eye that blows"; Cf. the ava angi/avangi matangi hole of the wind, that is, the "hole that blows" (see Potauaine 2010; also see Potauaine and Māhina 2011).



FIGURE 5. Kalia Lahi Fakatoukatea ko e Lomipeau: Lomipeau the Giant Double-Hulled Canoe.

Given that all things in reality stand in relation of constant process, cycle, and exchange, mata eye or its tatau symmetry ava hole is everywhere in reality, across nature, mind, and society. The mediation of their points of fakafelavai intersection, or fakahoko connection, and fakamāvae separation engages in their transformation from a condition of felekeu chaos and fepaki crisis to a state of maau order and fenāpasi stasis through sustained tatau symmetry and potupotutatau harmony to create faka'ofō'ofa/mālie beauty/quality. As useful vehicles, for example, the vaka boat and fale house, where one is the mirror image of the other, commonly provide protection for people from the elements of māmani nature, specifically both the fonua land and the tahi/moana sea/ocean,²⁶ such as the la'ā sun, manu fekai wild animals, ika fekai man-eating fish, 'uha rain, matangi winds, peau/ngalu²⁷ waves, and 'au currents.²⁸

From a Tongan mathematical and philosophical perspective, mata eye or its mirror image ava hole is the intersection, or connection and separation, of two or more koho lines; a koho line is a collection of mata eyes or its equal ava holes;²⁹ and vā space is a summation of koho lines. By implication, koho lines are an expression of tā time. From a tāvāist philosophical/theoretical view, tā time is spatially composed and vā space as temporally marked, on the abstract level, while fuo form is substantially formed and uho content is formally demarcated, on the concrete level (see Ka'ili 2017b; 'Ō. Māhina 2017b: 133–53; Potauaine 2017: 154–79; also see Potauaine 2010). Mata eye or its equal and opposite ava hole are temporally defined, formally led, and spatially constituted or substantially based. This is most evident in the cases of the mata'ī fa'ō eye of the nail and its tatau symmetry, ava'ī fa'ō hole of the nail, and the matā matangi/mata'ī matangi eye of the winds and its equivalent ava matangi/ava'ī matangi hole of the winds.

The mata eye or its tatau symmetry ava hole is where ivi energy (or teke/fusi force) is most dense and intense. From the realist philosophy (formerly theory)³⁰ of tāvāism, tā time and vā space, on the abstract level, and fuo form and uho content, on the concrete level, are considered as me'ā matter, which is, in turn, taken as ivi energy, which condenses here and rarefies there. The fakamatolu condensation and fakamanifi rarefaction of ivi energy by means of fakafelavai intersection, or fakahoko connection and fakamavahe separation, expressed in terms of mata eye or its equivalent ava hole are characteristic of all things in reality, as in nature, mind, and society, as in the multi-dimensional, multi-directional movement of ivi energy as me'ā matter in such as peau waves, fakakaukau ideas, and tufunga fo'uvaka material art of boat building (see Potauaine and Māhina 2011: 194–216).³¹

Let us now turn to critiquing the ancient Moana Oceania concept and practice of tapu taboo, which is closely tied up with the ancient Moana Oceania concept and practice of mana active energy, with both merely considered as forms

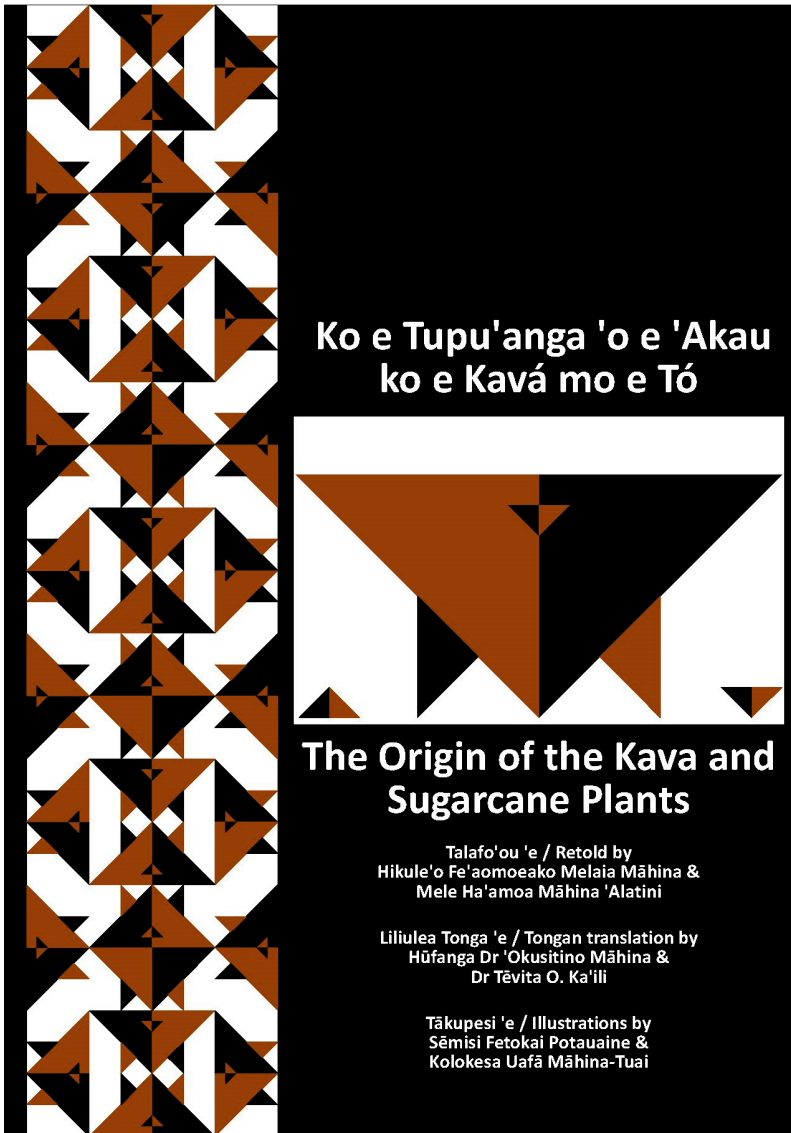


FIGURE 6. Ko e Tupu'anga 'oe 'Akau ko e Kavá mo e Tó: The Origin of Kava and Sugarcane Plants.

of *ivi* energy. The former is a kind of “potential energy” and the latter a type of “kinetic energy,” which are respectively manifested as “stative” and “active,” “qualitative” and “quantitative,” powers. In both cultural and historical terms, *tapu* taboo is taken as a social tool of protection, prohibition, or inhibition (that is, of *potupotutatau* harmony and *faka’ofo’ofa* beauty as actual states of affairs), and *mana* active energy as an expression, demonstration, or exhibition of power (arising from both *potupotutatau* harmony and *faka’ofo’ofa* beauty as real states of being or existence). The state of *tapu* taboo is always contrasted to the condition of *ngofua* permission, as in the case of *tapu* taboo accorded to a specified period of the mourning of the mate dead,³² when all the *felekeu/fepaki* “chaos” of the routines of *mo’ui* life are brought to a complete stop, in exchange of *maau/fenāpasi* “order” afforded to ceremonies, marking the passing from *mo’ui* life to mate death in the social process.³³

As intimately connected cultural and historical concepts and practices, *tapu* taboo and *mana* active energy are considered merely as social and political phenomena of extreme respective aesthetic (that is, “stative,” “qualitative”) and pragmatic (that is, “active,” “quantitative”) significance. This is opposed to their treatment in the anthropological literature as forms of human mystery of some unintelligible or incomprehensible and supernatural character. As a social tool of protection, prohibition or inhibition of the “sacred,” *tapu* taboo is a kind of “potential energy” that is, “stative,” “qualitative” in nature and the “sacred” is, in turn, a state of both *potupotutatau* harmony and *faka’ofo’ofa* beauty. On the other hand, *mana* active energy is a type of expression, demonstration or exhibition of “kinetic energy” that is, “active,” “quantitative” in character.

The concepts and practices *tapu* taboo and *mana* active energy came about with the appearance of the first Tu’i Tonga ‘Aho’eitu, whose father was a Langi Sky God Tangaloa ‘Eitumatupu’a, and whose mother was a Maama Earth³⁴ Princess ‘Ilaheva (later changed to Va’epopua). By virtue of his godly inheritance, ‘Aho’eitu was considered both ‘eiki chiefly and *tapu* taboo protected, prohibited, or inhibited. That is, because ‘Aho’eitu was godly he was chiefly, and because he was chiefly, he was harmonious and beautiful, and because he was harmonious and beautiful, he was therefore warranted to be protected, prohibited, or inhibited. Many, if not all, of the great, extraordinary, and exceptional exploits of the Tu’i Tonga, as in successful expeditions of war, voyage, and fishing, are alluded to and talked about as *mana* active energy of the Tu’i Tonga. The island of his origin and usual residence was known as Tonga ‘Eiki Chiefly Tonga, Tonga *Tapu* Taboo Tonga, or Tonga Lahi Great Tonga.³⁵ That is, the island is considered *lahi* great in being both ‘eiki chiefly and *tapu* taboo, as the island of the Tu’i Tonga’s origin and residence.

In one of his visits to Tonga in the late 1770s, Captain James Cook attended a special Tu’i Tonga annual ‘*inasi* festival for first fruits involving the performance

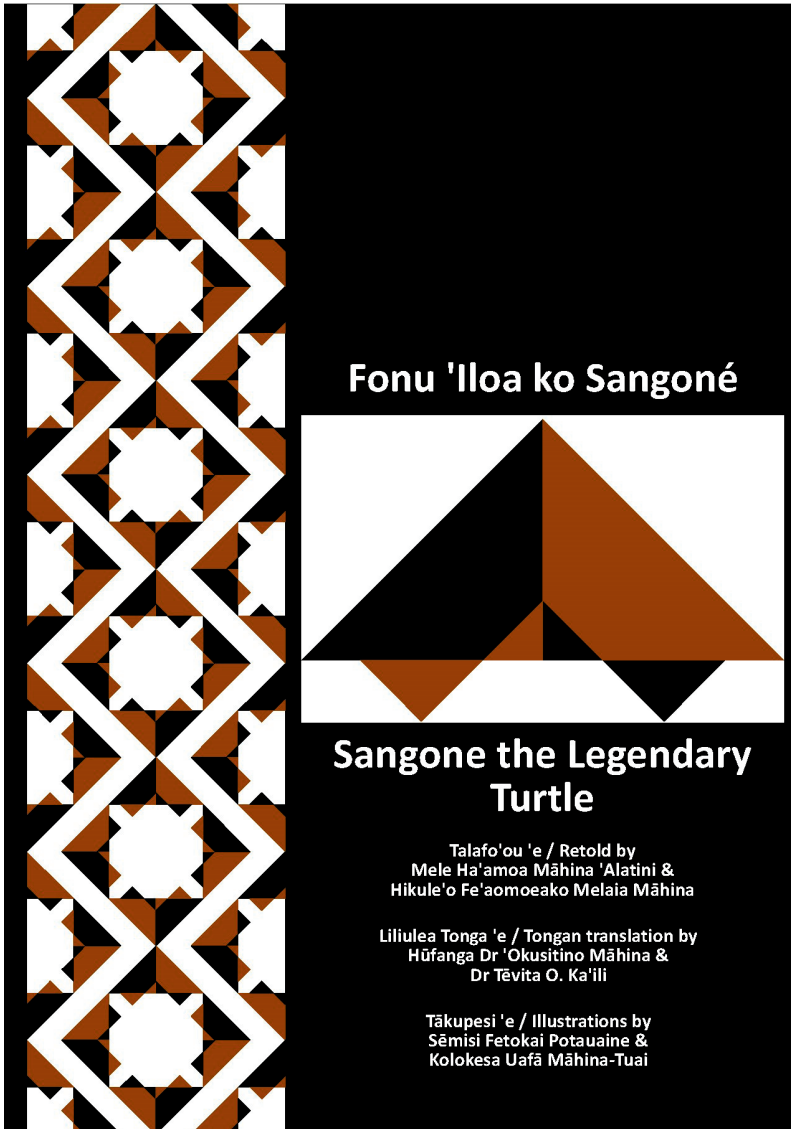


FIGURE 7. Fonu 'Iloa ko Sangoné: Sangone the Legendary Turtle.

of the royal kava ceremony, which included the offering of the first fruits from his imperial dominion. The 'inasi festival for first fruits, which was held at Mala'e Feingakotone in Lapaha at Mu'a in Tongatapu,³⁶ was made to the goddess Hikule'ō through the Tu'i Tonga as her divine representative on earth. Captain Cook forced his way by trying to enter the royal compound several times but was restrained by the guardians, repeatedly saying 'oku tapu it's taboo. Really, Captain Cook was protected and prohibited from entering the royal domain, when the 'inasi festival for first fruits was in progress, in anticipation of disruptions to the orderly flow of events. In other words, this was the thing that was tapu taboo, and from which Captain Cook was protected or prohibited from entering; it was not the 'inasi festival for first fruits, where the occasion was conducted as an artwork of truly exceptional potupotutatau harmony and faka'ofa beauty.

In Tonga, there are many forms of tapu taboo. Included here are several tapu taboo surrounding the tamai-tamasii father-child relationships, which are enforced and reinforced often by the fa'e mother. By way of tapu taboo, for example, children are prohibited from eating the leftover food of their tatami father, in the belief that they will suffer from some unexplained illness. Like the case of Captain Cook, what is considered tapu taboo is children eating the leftover food but not the food itself, which is both nutritious and delicious. In most, if not all cases, the more nutritious and delicious are always the more beautiful and useful. While the division of functions are merely different, the role of the tatami father demands more, as in reserving his leftover food for later. A way for its protection from the children eating it (especially minors who may not have the full appreciation of this human value) would have led to the creation of this tapu taboo as a social tool.

In Tonga, for example, the fale lotu house of prayer or house of worship³⁷ is considered a fale tapu taboo house protected, prohibited, or inhibited. As a fale tapu taboo house, the fale lotu, house of prayer or house of worship is not tapu taboo as such but rather the conduct of the worshippers. With all expectations, the worshippers, by entering and remaining inside the fale lotu prayer house or worship house, are required to conduct themselves through prayer by paying reverence and deference to God, in the most beautiful and pleasing of ways in great harmony with divine attributes. Herein, the use of tapu taboo as a social tool involves the protection, prohibition, or inhibition of worshippers from misconduct or disorderly behavior, thought to be displeasing to the will of God. As a great work of art, the harmonious, beautiful, and useful fale lotu prayer house or worship house, fale tapu taboo house, protected, prohibited, or inhibited for its inherent potupotutatau harmony and faka'ofa beauty, tends to multiply this state of tapu taboo manifold.

Upon critique, it has become clear that, as human phenomena, tapu taboo and mana active energy are merely social tools as opposed to their

problematic anthropological treatment as somehow unintelligible, and often relegated beyond the realm of the spatiotemporal to the domain of the incomprehensible and the supernatural. On the one hand, tapu taboo is used simply as a means of protection, prohibition, or inhibition of the unique natural, mental, and social qualities of symmetry, harmony, and beauty possessed by a person or an object. On the other hand, mana active energy is deployed strictly as a means of expression, demonstration, or exhibition of such symmetrical, harmonious, and beautiful qualities in reality, as in nature, mind, and society. When such persons and objects possessing such extraordinary aesthetic and pragmatic qualities of some epistemic and therapeutic, hypnotic, or psychoanalytic significance are held in great marvel, honor, and regard, they become tapu taboo or sacred. Such were the vaka boats, fale houses, and kava of the Tu'i Tonga dynasty, which were called vaka tapu protected boat/prohibited boat/inhibited boat, fale tapu protected house/prohibited house/inhibited house, and kava tapu, protected kava/prohibited kava/inhibited kava, embraced in great recognition for their enormous potupotutatau harmony, mālie/faka'ofō'ofa beauty/quality, and 'aonga/ngāue utility/functionality. It seems that the concepts and practices of tapu taboo and mana active energy are types of "stative," "qualitative" and "active," "quantitative" energy, in the form of potupotutatau harmony and mālie/faka'ofō'ofa beauty/quality, where the former as a social tool involves protection, prohibition, or inhibition and the latter as a human means of expression, demonstration, or exhibition, has a direct bearing on those of the loto will/desire and ongo feeling/emotion, situated in the mafu/fatu heart as a bodily entity/identity, on the one hand, and 'atamai mind and fakakaukau thinking, located in the 'uto brain as a physical substance/material, on the other.

In a way, both the loto will/desire and ongo feeling/emotion, and 'atamai mind and fakakaukau thinking are considered as distinct but related affectual and intellectual states of affairs, taken as the outcomes of the working of the mafu/fatu heart and 'uto brain, respectively. Similarly, tapu taboo, protection/prohibition/inhibition and mana active energy, expression/demonstration/exhibition, the means through which the harmony, beauty, and utility possessed by a person, object, or state of affairs are as outcomes 'ilo'i "known" by the 'atamai mind and fakakaukau thinking and reflected upon and ongo'i "felt" by the ongo feeling/emotion and loto will/desire as separate yet connected processes of immense material-physical, psychological-emotional, and social-cultural significance.

In both conceptual and practical terms, there is temporal-spatial, formal-substantial, and functional continuity between the vaka boat, fale house, and kava, which are, in one way or another, temporally marked and spatially composed. By virtue of the immense potupotutatau harmony, faka'ofō'ofa beauty,

and ‘aonga utility connected with them as great works of tufunga material and faiva performance arts, they are therefore regarded as tapu taboo structures, tapu taboo spaces and, by the same token, mana active energy structures, mana active energy spaces. By tapu taboo structures, tapu taboo spaces, reference is made to their being protected, prohibited, or inhibited as great works of art of immense harmony and beauty, and by mana active energy structures, mana active energy spaces, one refers to the excessive expression, demonstration, or exhibition of such internal aesthetic qualities with effects on both performers and viewers alike (see ‘Ö. Māhina 1986, 1992; Māhina, Ka‘ili, and Ka‘ili 2006; also see Helu 1999).

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NOTES

¹Or boat, house, and kava.

²As tapu structures, tapu spaces, vaka boat, fale house, and kava are temporally defined, spatially constituted, which points to the inseparability of time and space in reality, as in nature, mind, and society, thereby having four dimensions rather than three dimensions.

³As for the various aspects of the subject matter under collective exploration, also see Fifita (2016); Holakeituai (2019); Matautia (2016); Refiti (2015); Seol (2015); and Van der Ryn (2012).

⁴The utility/functionality of art, i.e., art as an “outcome” or “what does of art,” is dependent on its beauty/quality, i.e., as a “process” or “what is of art,” where the latter takes the lead over the former, in that logical order of precedence.

⁵Or temporality–spatiality (i.e., formality–substantiality) and four-sided dimensionality, as in Sydney Realism (see Anderson 2007; Anderson, Cullum, and Lycos 1982; Harvey 1980, 2000).

⁶See Ka’ili (2017a, 2017b); ‘Ö. Māhina (2017b); Māhina-Tuai (2017); Potauaine (2017); also see Potauaine (2010); Moa (2011); Fifita (2016); Holakeitui (2019); Refiti (2015); Seol (2015); Van der Ryn (2012).

⁷See Potauaine (2010); Potauaine and Māhina (2011).

⁸Besides faka’ofo’ofa, which literally means “loveliness,” the other more ancient term for beauty is mālie, aesthetically pleasing, where the former is applied to both tufunga material arts and nimamea’a fine arts, as in the tufunga langafale material art of house-building and nimamea’a lālanga fine art of mat-weaving, and the latter to faiva performance arts, for example, faiva ngaohikava performance art of kava-making.

⁹In terms of continuity, eternity, and indestructibility, this state of affairs points to the existence of the human soul, which changes substantially yet circularly, dialectically from one form to another through the three fonua, respectively defined by birth, life, and death.

¹⁰Havaiki, like Puluotu for western Moana Oceania, is said to be the immediate ancestral homeland and afterworld of eastern Moana Oceania. Puluotu and Havaiki are being displaced by Lapita. Evidently, Lapita was, it can be said, “imposed,” though problematically, as a matter of convenience on Puluotu and Havaiki, rather than appropriately “mediated” with them by both archaeologists and linguists (see ‘Ö. Māhina 2019).

¹¹Puluotu is now established to be the island of Matuku in the Lau Group in Fiji, which was probably once a great center of some intense cultural activities, involving elaborate and complex local and regional exchange and trade networks of huge social, economic, and political significance, both locally and regionally (see ‘Ö. Māhina, 1986, 1992; also see Appendices 1–4).

¹²They include Kiribati, Tuvalu, Futuna, ‘Uvea, Sāmoa, and Fiji.

¹³The three faiva performance arts of faiva ta’anga performance art of poetry, faiva hiva performance art of music, and faiva haka performance art of dance lie in close proximity, in that poetry is composed and then put to both music and dance, in that logical order of precedence.

¹⁴The word tou’a is found in the other Moana Oceania languages (and cultures) as anchor, translated into Tongan as taula.

¹⁵The olovaha is also known as taumu’a the bow of the vaka boat and fakahangakava as the chief presiding over the kava ceremony, facing directly opposite the tou’a kava-makers. Made short for the word fakahangahangakava, the term fakahangakava is thought to be more appropriately befitting and meaningful.

¹⁶The art of oratory is divided in Tonga into two types, namely, tufunga lea material art of speech-making/speech-designing and faiva lea performance art of speech-giving/speech-delivering. The word matāpule, which speaks on behalf of the king or chief, means “eye-of-authority,” that is, “face-of-authority.”

¹⁷There is no distinction between beauty and utility over Tongan arts, be they faiva performance, tufunga material, or nimamea’a fine arts, as if the former is art and the latter is craft. That is, the more beautiful, the more useful and the more useful, the more beautiful.

¹⁸As a material art, tufunga lalava kafa-sennit-lashing is concerned with the production of an infinite number of kupesi, both old and new, with the former settled substantially in form, expressed by way of abstraction, and the latter, progressively involving a movement from representation to abstraction (see ‘Ō. Māhina 2002: 5–9, 29–30; also see Potauaine 2010).

¹⁹One of the old kupesi design/motif is called kupenga net/fishnet, as in the whole of the langi sky above, considered a gigantic kupesi kupenga. Its grid-like formations emit a range of smaller kupesi such as humu fish of huge navigational value. The intersection or connection and separation of the grid-like formations of the langi sky above and their reflections on the tahi sea below provide the navigators the means of navigation. The word kupe, as in the case of kupesi and kupenga, mean “intersect,” not to mention the famous Māori navigator Kupe, “the Intersector” of kohi/tā lines/times and vā spaces.

²⁰There are two types of milolua, namely, milolua fakaLotomu’a “double-twist-in-the-style-of-Lotomu’a,” connected with both Tu’i Tonga and Tu’i Ha’atakalaua, and symbolized by Kauhala’uta and Kauhālalalo, respectively, and milolua fakaMuifonua, “double-twist-in-the-style-of-Muifonua,” associated with Tu’i Kanokupolu, and symbolized by Muifonua. Their respective royal places of residence were Lotomu’a (that is, Kauhala’uta and Kauhālalalo) and Muifonua.

²¹The ceremonial exchanges between the presiding matāpule ceremonial orator on both sides of the chief or king and the tou’a kava-makers are conducted as forms of poetry, music, and dance.

²²As an age-old ceremonial drink, it is most probable that the kava was brought to Tonga by the earliest Moanan Oceanian navigators, warriors, colonizers, and settlers.

²³The son of Momo was Tu’itātui, the eleventh Tu’i Tonga. His grandfather was Lo’au, whose daughter was Nua, who was married to Momo. It is said that the real name of the eleventh Tu’i Tonga was Lafa, with Tu’itātui literally meaning “King-hit-knees,” a reference to his being utterly ruthless and oppressive, symbolized by “putting his subjects on their knees.” His langi royal tomb was named Langi Mo’ungalafa, that is, royal tomb of Tu’i Tonga Lafa, the mo’unga mountain, a signification of the height of his tyrannical rule.

²⁴As a performance art, faiva fakamamahi tragedy is concerned with the mediation of human meanings at the intersection or connection and separation of anga’i tangata sociality and anga’i manu animality, with fakamā shame as the outcome. Cf. the performance art of faiva fakaoli comedy, which involves the arbitration of human meanings at the intersection or connection and separation of ngalipoto normality and ngalivale absurdity, resulting in kata laughter (see ‘Ō. Māhina 2008b: 31–51; 2011: 140–86).

²⁵Cf. English and Greek tragedies, as in Shakespeare's "Romeo and Juliet," where human meanings are mediated at the intersection or connection and separation of 'ofa love and mate death and Sophocles' "Oedipus," which involves the mediation of human meanings at the intersection or connection and separation of tau'atāina free-will and pōpula pre-determinism.

²⁶From an idealist, relativist, functionalist, and anti-realist view, the moana ocean is problematically considered as vā space that connects but not vā space that separates. Such a view is highly problematised in its separatist tendencies to: problematic in its severance of vā space from tā time and fakahoko connection from fakamāvae separation, when both are indivisible entities in reality, as in nature, mind, and society. This is in stark contrast to the tavaist, realist, and non-relativist perspective, which treats the moana ocean as vā space that both connects and separates, or intersects, as in moana ocean as a place of life and death and nourishment and impoverishment.

²⁷The word ngalu more than the term peau for waves is commonly used in the performance art of faiva fānifo surfing. As a performance art, faiva fānifo surfing is concerned with the mediation of intersecting, or connecting and separating Matangi winds and ngalu waves, defined as mata eye or its equal ava hole. By extension, the same applies to the aerodynamic and hydrodynamic tendencies, associated with both Matangi winds and ngalu waves, respectively. The papa fānifo surfboard, like the vaka boat and fale house, is both aerodynamic and hydrodynamic in nature.

²⁸The same applies to the tāno'a kava bowl, which is four-legged in structure, like the fale house with four posts. The tāno'a kava bowl is, in hydrodynamic ways, structured by material artists of tufunga tātāno'a bowl-making as a rounded, circular container holding kava as liquid. There are three types of bowls, namely, tāno'a for kava, kumete for healing, and sene for cooking.

²⁹The mata eye and its equal and opposite ava hole are, in mathematical and philosophical terms, the equivalent of "point," translated into Tongan as "poini," and defined by fakafelavai intersection or fakahoko connection and fakamāvae separation.

³⁰Whereas philosophy is reality-based, theory is mind-dependent (see Anderson 2007; 'Ō. Māhina 2010b, 2017a).

³¹The talk about renewable ivi energy is highly problematic, in that it cannot be created nor destroyed but it can only be transformed from one form to another. The problems with ivi energy, as in the current environmental crisis, severing the society–ecology connections, are directly connected with its human arrangement in actual time–space, especially when it is asymmetrical, having adverse effects on the ecosystem.

³²In Tonga, mate death is considered more important than mo'ui life, as in the consideration that, upon death, people become 'eiki chiefly and, by extension, tapu protected, prohibited, or inhibited for their entry into a state of both potupotutatau harmony and faka'ofa'ofa beauty.

³³See the three types of fonua, defined by a circular movement from fa'ele birth to mo'ui life, to mate death.

³⁴The symbolic names for Fiji, Sāmoa, and Tonga are Pulotu, Langi, and Maama, respectively, as in the case of Tu'i Pulotu of Fiji, Tu'i Manu'a 'of Sāmoa, and Tu'i Tonga of Tonga, which began with the imperial rule of Tu'i Pulotu over Fiji, Sāmoa, and Tonga through the imperial rule of Tu'i Manu'a over Sāmoa, Fiji, and Tonga to the imperial rule of Tu'i Tonga over Tonga, Fiji, and Sāmoa.

³⁵Although Vava'u Lahi, Great Vava'u, like Pilitānia Lahi, Great Britain, may be si'i small in size, it is definitely lahi great in having brave warriors of exceptional courage.

³⁶The mala'e, named Feingakotone, was the royal ceremonial ground of Tu'i Tonga. The mala'e was replaced with pangai, the kingly ceremonial compound of Tu'i Kanokupolu, when Tu'i Tonga was overthrown as absolute ruler of the whole of Tonga. The word pangai is said to have been originated from the Samoan term vangai, a place where people congregate.

³⁷Apart from being the house of prayer, the fale lotu can be referred to as a house of worship or church.

³⁸Now milolua as a shift originally from vilolua/viloua which literally means "double-twist-and-turn."

³⁹Or "viloua," i.e., "double-twist-and-turn," as opposed to "milolua," which is meaningless.

⁴⁰The name of the biggest island in Tonga is Tonga'eiki, Tongatapu, or Tongalahi, where the first Tu'i Tonga 'Aho 'eitu was born and bred, whose sky father was god Tangaloa 'Eitumātupu'a and earth mother was 'Ilaheva, later Va'epopua. The word 'eiki chiefly, tapu beauty, and 'otua godly are synonymous, with both 'eiki and tapu derived from 'otua. So, Tongalahi means Tonga as abundance in both being chiefly and beauty and, by extension, godly, hence Tonga'eiki and Tongatapu.

⁴¹As in the Tongan expression, "Oku pāpaaki mai pē 'ae kupesi ho'ō kui ho mata," "Your ancestor's kupesi are imprinted on your face," a reference to one's physical and behavioral features.

⁴²The sea mammals such as tofua'a whales, the fonu turtles and birds such as kanivatu and sikotā king-fisher, tala seagulls are used as social vaka boats, vessels or vehicles, where vaka also means hala way-finders and tala path-finders by way of knowledge.

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KOLOSALIO GLOSSARY

'Aati	art
'Akaufakalava	type of kupesi “cross”
Ako	education
'Alofi	row; rower; sides of kava circle
Anga'i-manu	animality
Anga'i-tangata	sociality
Angi	blow
'Aonga	utility; see ngāue functionality
'Apa'apa	presiding orator over kava
'Ata-ki-loto	abstract; abstraction; outside-in
'Ata-ki-tu'a	concrete; see representation; inside-in
'Atamai	mind

‘Au	current; also named matamata‘au as “eyes of the current” or, its opposite, avaava‘au as the “holes of the current”
Ava	hole; cf. point; opening
Ava‘ifa‘o	hole of the nail
Ava‘imatangi	hole of the wind
Avamoana	hole of the ocean
Avangi	hole of the wind; open
Avatahi	hole of the sea
Avavai	hole of the water
‘Eiki	chief
‘Enuā	see fanua, fenua, fonua, hanua, honua, vanua, whenua as variations, all meaning “person” and “place,” “time” and “space,” i.e., kakai people and ‘ātakai environment
Fa‘ahihehe	side/world of the dead
Fa‘ahitaha	side/world of the living
Fa‘ahitatau	side/world of the living
Faiva	performance art
Fakafelavai	intersect; intersection
Fakafo‘ohake	downside-up
Fakafo‘ohifo	upside-down
Fakahangakava	presiding chief over kava; see olovaha; taumu‘a
Fakahoko	connect; connection
Fakakaukau	thinking
Fakamā	shame
Fakamamahi, faiva	tragedy, performance art of
Fakamāvae	separate; separation
Faka‘ofo‘ofa	beauty/quality; see mālie beauty/quality
Fakaoli, faiva	comedy, performance art of
Fakatoukatea	double-hulled
Fale	house
Fale fakafo‘ohake	downside-up house, i.e., vaka boat
Fale lotu	church; house of prayer; house of worship
Fale tapu	taboo house; house of harmony and beauty
Fānifo, faiva	surfing, performance art of
Fanua	see fenua, fonua, hanua, honua, vanua, and whenua
Fata-‘o-Tu‘i-Tonga	name of kupesi “pall-bearer-of-Tu‘i-Tonga”
Fatu	heart; see mafu heart

Fefine	woman
Feilaulau	sacrifice
Felekeu	chaos
Fenāpasi	order; stasis
Fenua	see fanua, fonua, hanua, honua, vanua, and whenua
Fepaki	conflict; crisis
Fono	village meeting
Fonu	turtle
Fonua	culture; see fanua, fenua, hanua, honua, vanua, and whenua
Fo'uvaka, tufunga	boat-building, material art of
Fuo	form
Fuo-uho	form-content
Haka, faiva	dance, performance art of
Hanua	see fanua, fenua, fonua, honua, vanua, and whenua
Havaiki	name of ancestral homeland and afterworld of eastern Moana Oceania; see Puluṭu as one for western Moana Oceania
Heliaki	poetical device, defined as “metaphorically saying one thing but historically meaning another”
Hiva, faiva	music, performance art of
Hoa	pairs/binaries
Hoakehekehe	pair/binary [or pairs/binaries] of opposite/different/dissimilar entities/identities/tendencies
Hoamālie	pair/binary [or pairs/binaries] of equal/same/similar entities/identities/tendencies
Hoatamaki	pair/binary [or pairs/binaries] of opposite/different/dissimilar entities/identities/tendencies
Hoatatau	pair/binary [or pairs/binaries] of equal/same/similar entities/identities/tendencies
Hongevale	extreme famine
Honua	see fanua, fenua, fonua, hanua, vanua, and whenua
Ika fekai	man-eating fish
‘Ilo	knowledge
‘Inasi	festival for first fruits
Ivi	energy
Kona	bitter/bitterness
La‘ā	sun

Lupe	dove/pigeon
Kalatua	culture; see fonua, culture
Kalia	double-hulled ocean-worthy, long-distant voyaging canoe
Kape	giant taro
Kata	laughter
Kava	plant; kava-drinking ceremony
Kava tapu	taboo kava; kava of harmony and beauty
Kefukefu	type of kupesi “wave-ripple”
Kilia	leper/leperous
Kohi	line; a form of tā time
Kona	bitter; bitterness
Kula	red
Kumete	medicine/healing bowl
Kupe	intersect; intersection
Kupenga	type of grid-like kupesi design, “net”
Kupesi	geometric design
Lahi	great; greatness
Lalava, tufunga	kafa sennit-lashing, material art of
Langafale, tufunga	house-building, material art of
Langi	sky, tomb; see ‘otu langi royal tomb
Lea	language; see tala language
Lea, faiva	speech-giving, performance art of; oratory
Lea, tufunga	speech-making, material art of; oratory
Loto	desire; see will; heart, center, middle, inside loto
Mala’e	ceremonial ground of Tu’i Tonga
Mafu	heart; see fatu heart
Me’a	matter
Mālie	beauty; see faka’ofo’ofa beauty/quality
Maau	order; stasis, static maau
Mana	active energy (means of expression, demonstration or exhibition)
Manulua	type of kupesi “two-birds-flying”
Manu fekai	wild animal
Mata	eye; point; see ava hole/point
Mata-ava	eye-hole; name of kupesi geometric design
Mata’i fa’o	eye of the nail; see hole of the nail ava’i fa’o
Matangi	wind
Matā matangi	eye of the wind; cf. ava’imatangi hole of the wind
Matāpule	ceremonial orator

Mate	death
Melie	sweet, sweetness
Milolua	technique in kava-making; originally vilolua/ viloua “double-twist-and-turn”
Milolua/vilolua fakaLotomuʻa	specific technique of kava-making, i.e., vilolua/ viloua
Milolua/vilolua fakaMuifonua	specific technique of kava-making, i.e., vilolua/ viloua
Moana	ocean
Moana loloto	deep ocean
Moana taʻeʻiloa	unknown ocean
Moana ʻuliʻuli	black ocean
Moana vavale	unfathomable ocean
Moʻui	life
Ngalipoto	normality
Ngalivale	absurdity
Ngalu	wave; see peau wave
Ngaohikava	kava-making
Ngaohikava, faiva	kava-making, performance art of; see milolua/ vilolua, milolua/viloua, performance art of kava-making
Nimameaʻa	fine art
ʻOfa	love
Olovaha	bow; presiding chief at kava
Ongo	feeling, hearing or sound
Pangai	ceremonial ground of Tuʻi Kanokupolu
Papa fānifo	surfboard
Peau	wave; see ngalu
Pelu	old kava cup made from coconut leaves
Pōpula	pre-determinism; oppression
Potupotutatau	harmony
Puleʻanga hau	empire
Pulotu	name of ancestral homeland and afterworld of western Moana Oceania; see Hawaiki as one of eastern Moana Oceania
Pulu	old kava strainer made from coconut husk
Sene	cooking bowl; see kumete medicinal/healing bowl; tānoʻa kava bowl
Tā	time; see kohi line as a form of tā time
Taʻanga, faiva	poetry, performance art of
Tafaʻanga	type of canoe

Tahi	sea
Takohi	drawing
Tala	language; see lea language/word
Tāmaka, tufunga	stone-cutting, performance art of; stonemasonry
Tāno‘a	kava bowl; see kumete cooking bowl, sene heal- ing/medicinal bowl
Tapu	beauty; sacred as conditions of harmony and beauty; taboo (social tool of protection, prohi- bition or inhibition)
Tatau	symmetry; equal; mirror-image, likeness, sameness
Tau‘atāina	freedom “Struggle-for-bigger-space”
Taula	anchor; see taula priest; tou‘a kava-maker
Taula	anchor; see tou‘a; priest
Taumafakava	royal kava ceremony
Taumū‘a	bow; see olovaha; fakahangakava
Taumui	stern; see taumuli stern
Tā-vā	time-space
Tāvāism	brand of philosophy based on tā-vā, time-space
Tāvāist	upholder of tāvāism
Tefito-he-loto-sino	body-centered/centric
Tefito-he-tu‘a-sino	non-body-centered/centric
Tohi tapu	bible; taboo book; book of harmony and beauty
Tou‘a	kava-maker; anchor; see taula anchor, priest
Tufunga	material art
Tu‘i	king
Uho	form
‘Uli	black
‘Umu	earth oven
‘Uto	brain
Vā	space
Vai	water
Vaka	boat
Vaka fakafo‘ohifo	upside-down boat, i.e., fale house
Vaka tapu	taboo boat; boat of harmony and beauty
Vale	ignorance; mental-illness
Whenua	see fanua, fenua, fonua, hanua, honua, vanua

‘APENITESISI APPENDICES

Figures 1–3 are both metaphorically yet historically horizontal and vertical configurations of the vaka boat, kava, and fale house, all associated with the *fefine* woman, where the kava is created at the *fakafelavai* intersection, i.e., *fakahoko* connection and *fakamāvae* separation of the vaka boat as a *fale fakafo’ohake* downside-up house and fale house as a *vaka fakafo’ohifo* upside-down boat (see Fifita 2016; Holakeituai 2019; Moa 2011; Potauaine 2010). Their points of intersection or connection and separation are defined as *mata* eyes and *ava* holes, all as inseparable but indispensable *hoa* pairs of *hoatatau/hoamālie* equal and *hoakehekehe/hoatamaki* opposite binaries (see essay 2 this volume).

These *hoa* pairs/binaries are constantly *fakatatau* mediated as hydrodynamic, aerodynamic, and sociodynamic *hoa* entities through sustained *tatau* symmetry and *potupotutatau* harmony to produce both *mālie/faka’ofo’ofa* beauty/quality and *‘aonga/ngāue* in material-physical, psychological-emotional, and social-cultural ways in the creative process. They are *liliu* transformed from a condition of *felekeu/fepaki* chaos to a situation of *maau/fenāpasi* order as both an affective and effective mode of material-physical, psychological-emotional, and social-cultural production and reproduction (see ‘A. N. M. Māhina 2004; Māhina-Tuai 2017: 245–66; Potauaine 2017: 154–79).

Figure 4, the *taumafakava* royal kava ceremony, is organized at the *fakafelavai* intersection or *fakahoko* connection and *fakamāvae* separation of the vaka boat and fale house. The key positions in the kava (and *tō*) ceremony, which is conducted in the house, are named after the boat vis-a-vis the *ngalu/peau* waves and *matangi/avangi* winds, as in the *olovaha* bow at the *taumu’a* front, *‘alofi* rowers on both the *telekanga/kaokao* gunwales, and *tou’a/taula* anchor as *ngaohikava/vilolua/viloua*³⁸ makers at the *taumui/taumuli* stern. Both the *Tala’oe Kava moe Tō Tale of the Kava and Sugarcane Plants* and *Tala’ae ‘Oua’oe Kava moe Tō Tale of the Ceremony of the Kava and Sugarcane Plants* (see Figures 1–4 and Appendices 1 and 3) were created by *Lo’au*, the first and foremost Tongan *tufunga fonua* a master material artist, viz., social-environmental architect and engineer, i.e., maker of the *kakai* people and their *‘ataakai* environment (see Māhina and ‘Alatini 2009b; also see Helu 1999; Ō. Māhina 1986, 1992; Māhina, Ka’ili, and Ka’ili 2006).

The *Tale of the Kava and Sugarcane Plants* centers on the intersection or connection and separation of *kona* bitterness and *melie* sweetness, respectively associated with the natural qualities of both the kava and *tō*. Socially, reference is made to the things that last, i.e., of the best and permanence, as in the royal kava (and *tō*) ceremony, where the former is drunk and eaten with the latter, which involves *heliaki*, metaphorically going through actual pain before leisure, in that logical order. On the other hand, the *Tale of the Ceremony of Kava and*

Sugarcane Plants is materially physically arranged so as to arbitrate psychological–emotional and social–cultural tendencies at the intersection or connection and separation at the meeting points of kona bitterness and melie sweetness, the logical order in which both the best and permanence in all human endeavors are realized and actualized. These meeting points are themselves mata-ava eye-holes, where ivi energy as me'a matter is most dense and intense (see Potauaine and Māhina 2011).

Appendices 1–4

Appendices 1–4, like Figures 1–4, have both direct and indirect bearings of immense significance on the subject matter under recovery and discovery of the refined 'ilo knowledge (and poto skills) composed or constituted in fonua/kalatua culture as a social vaka vehicle and transmitted or communicated in tala/lea language as a human vaka receptacle. The knowledge (and skills) are acquired through ako education, defined as the tā-vā temporal–spatial, fuo-uho formal–substantial, and 'aonga-ngāue functional–practical plural and cyclical liliu transformation of the 'atamai mind and loto feeling from vale ignorance to 'ilo knowledge to poto skill, in that logical order of precedence (see 'Ō. Māhina 2008: 67–96). From a tāvāist philosophical view, knowledge is knowledge of time and space and of reality, the ultimate measure of their truth and falsity, negotiated at the intersection or connection and separation of things as they really are, in and of themselves, in a single level of reality, temporality–spatiality or four-sided-dimensionality, as in nature, mind, and society, as opposed to their imaginings in subjective ways (see Anderson 2007).

The ensuing tales are a mixture of both faiva fakamamahi tragedy and faiva fakaoli comedy, variously arranged within and across, as in Appendices 1–4, where one is emphasized over the other and vice versa (see 'Ō. Māhina 2010a: 31–51, 2011: 140–86). As faiva performance arts, tragedy by way of both process and outcome is concerned with the arbitration of anga'itan-gata sociality and anga'imanu animality, resulting in fakamā shame, while comedy deals as both process and outcome with the negotiation of ngal-itopo normality and ngalivale absurdity, the outcome of which is kata laughter. Both outcomes of shame and laughter are a celebration of the awareness of the commission of an error in both mind and heart, i.e., thinking and feeling, about reality. In tāvāist philosophical terms, errors in both thinking and feeling, i.e., mind and heart, are a problem of mind and heart and not of reality.

Appendix 1: Koe Talatupu'a 'oe Kava moe Tō The Myth of the Kava and Sugarcane Plants by Lo'au

One day Momo the tenth Tu'i Tonga or King of Tonga around 1200 AD went out fishing with his notable fishermen in a tafa'anga canoe. Having caught nothing, they were exhausted and hungry. They landed at the offshore island of 'Eueiki, where they went ashore to rest and look for food. They placed their fishing gear under a huge kape or giant taro plant, under which Momo sheltered himself from the sun.

Meanwhile, his fishermen went inland to fetch some food. At the time-space, a serious drought struck the island, causing a great hongevale famine. Neither did the Tu'i Tonga party find any food, nor did they sight anyone, except a couple, Fevanga and Fefafa, with their only leprous daughter Kava.

Having learned of Momo's presence on the island, the couple, seeing they had nothing other than the one kape plant, were desperate to make a proper presentation to the Tu'i Tonga. When they rushed down to get the kape plant, the couple found the Tu'i Tonga leaning against it, so they could not use it for it was tapu/taboo.

Considering the constrained circumstances, the couple had no other alternative but to kill their only one and most beloved daughter to make way for their presentation. After killing Kava, they baked her in an 'umu earth-oven. After learning of the incident, Momo had sympathy toward the couple, he then gave firm instructions to leave the 'umu permanently covered, making it their daughter's grave.

Time passed when two plants, one from the head and the other from the feet, grew from her grave. One day they saw a mouse bite the first plant, wavered and then fed on the second plant, after which it regained its balance. They found the first to be the kava plant which was kona bitter and the second to be the tō sugarcane plant which was melie sweet, respectively.

In the meantime, Lo'au came to the island, advising them to take the plants and present them to the Tu'i Tonga at his royal residence in Heketā at Niutōua, where the kava plant was to be made a ceremonial drink and the sugarcane plant to be eaten with it. Lo'au then advised the couple on what to do by speaking in poetry, known as the laulau oe kavá or chant of kava as follows (English translation by the authors):

Kava ko e kilia mei Fa'imata	Kava, the leper from Fa'imata
Koe tama 'a Fevanga 'o Ha'afeva	The child of Fevanga from Ha'afeva
Mo Fefafa 'o Tungua	And Fefafa from Tungua
Fahifahi pea mama	Chopped up and chewed
Ha tano'a mono'anga	A bowl to have it contained

Ha pulu hono tata	A coconut fiber as a strainer
Ha pelu ke tau'anga	A fold of banana leaf as a cup
Ha tou'a ke vilolua ³⁹	A maker to doubly twist-and-turn
Ha mu'a ke 'apa'apa	A master of ceremony to conduct
Ha 'eiki ke olovaha	And a high chief to preside over
Fai'anga 'oe fakataumafa	The place where it is duly done

(see Māhina and 'Alatini 2009b; also see Helu 1999; 'Ō. Māhina 1986, 1992; Māhina, Ka'ili, and Ka'ili 2006)

Appendix 2: Kalia Lahi Fakatoukatea koe Lomipeau the Giant Double-Hulled Canoe by Lo'au

This legend was set largely as a faiva fakamamahi comedy with some elements of faiva fakamamahi tragedy depicting the lahi greatness of the imperial power of the Tu'i Tonga, who ruled many of the neighboring islands, such as Fiji, Samoa, and 'Uvea among many others (see 'Ō. Māhina 2010a: 31–54; 2011: 140–86). His imperial fleet of huge ocean-worthy, long-distant voyaging kalia double-hulled canoes included Tongafuesia, 'Ākihehuo, and Takaipōmana, and the legendary Lomipeau. The Lomipeau was built by 'Uvean tufunga fo'uvaka boat-builders for the twenty-ninth Tu'i Tonga 'Uluakimata 1, also known as Tele'a, around the turn of the seventeenth century AD, used for the transportation of stones from 'Uvea and the outposts for the building of his langi royal tombs, also by 'Uvean and Futunan tufunga tāmaka stonemasons (see Māhina and 'Alatini 2009a). This langi royal tomb was named Paepae-o-Tele'a as a tribute and honor to him and his powerful pule'anga hau empire (see 'Ō. Māhina 1986, 1992).

This sense of lahi greatness runs throughout the entire story, which begins with name Lomipeau, which literally means “Suppressor-of-waves,” versus the sheer, raw power of the ngalu/peau waves. Given its enormous size, it is said that the combined people of 'Uvea, Futuna, and Tonga could not toho launch it to sea. A Fijian 'otua-mo-tangata demi-god Nailasikau was summoned to carry out the onerous task. By performing a unique engineering feat, he stood on the telekanga/kaokao gunwales and mimi urinated down, and with its volume, it slowly but surely launched the gigantic Lomipeau to open sea. When she sailed with the first load of maka stones to Tonga, the two high volcanic islands of Kao and Tofua in Ha'apai islands perfectly fitted between the two hulls. The talafu fireplace was so enormous that when the efuefu ashes were poured over to the sea, it formed the island of Mo'unu facing the imperial center in Lapaha, Mu'a, on the main island of Tonga'eiki/Tongatapu/Tongalahi.⁴⁰

The illustrations revolve around Lomipeau as a double-hulled canoe by making both affective and effective use of Tongan kupesi geometric elaborate and

complex designs through abstraction. The illustrations deploy the basic colors kula red and 'uli black, symbols for tangata men and fefine women, by means of intersection or connection and separation as metaphorical or epistemological extensions of tā time and vā space, on the abstract level, and fuo form and uho content, on the concrete level, as ontological entities.

Given that the kupesi are in constant motion, moving inside-out, outside-in, both multi-dimensionally and multi-directionally, as evident on the vertical strip on the side, which spit out an infinity of kupesi, which include, inter alia, manulua “two-birds-flying,” kefukefu “wave ripples,” and fata-'o-Tu'i Tonga “pall-bearer-of-Tu'i Tonga,” veimau “ordered-water-flow,” kuepenga “net,” mata-ava “eye-hole,” and 'akaufakalava “cross.” See Figure 5.

Appendix 3: Koe Tupu'anga 'oe 'Akau koe Kava mo e Tō the Origin of the Kava and Sugarcane Plants by Lo'au

This legend was set largely as a tragedy accounting for the role of kava and tō sugarcane plants at the intersection or connection and separation of kona bitterness and melie sweetness, the institutionalization of which played a pivotal role in the maintenance of the imperial rule of the Tu'i Tonga (see 'Ō. Māhina 2010a: 31–54, 2011: 140–86). The Tale of the Kava and Sugarcane Plants, like the tale of their associated ceremony (see Figures 1–4 and Appendices 1 and 3), is a great work of art and literature in faiva fakamamahi tragedy infused with some elements of faiva fakaoli comedy. The scene was set in old Tonga, which was chiefly associated with the tenth Tu'i Tonga Momo around the early thirteenth century (see 'Ō. Māhina 1986, 1992; also see Helu 1999; Māhina, Ka'ili, and Ka'ili 2006). The couple Fevanga and Fefafa killed their only leprous daughter Kava as a feilaulau sacrifice, which led to a lasting social institution of immense cultural and artistic and political and economic significance (see Māhina and 'Alatini 2009b). The making, serving, and drinking of the kava and eating of the sugarcane are done with both grace and elegance as the performance art faiva vilolua/viloua “double-twists-and-turns.” Not only was the use of the kumā mouse in the story comical, but it is also a means of experimentation involving the healing or medicinal qualities of the two plants. The one was kona bitter (i.e., kava) and the other melie sweet (i.e., tō sugarcane), which are neutralized through mediation in terms of intersection or connection and separation by way of both process and outcome.

Both the affective and effective use of basic colors red and black by way of kupesi as intersecting or connecting and separating kōhi lines and vā spaces in constant motion equally applies here, with a focus on the tāno'ā kava bowl as a form of abstraction. By combining a series of kava bowls, we witness a permanent movement of an infinite number of kupesi, such as perspectival affects and

effects of variations of fata-‘o-Tu‘i-Tonga “pall-bearer-of-Tu‘i-Tonga,” as well as manulua “two-birds-flying,” kefukefu “wave-ripples,” veimau “ordered-flowing-water,” kupenga “grid-like, net,” ‘akaufakalava “cross,” and mata-ava “eye-hole” among many others. The overall impressions of the kupesi design/motif in both their partiality and totality have both the affects and effects of helix-like, vortex-type, spiral-led formation of the kupesi design/motif as the equivalent of Tongan DNA, which can be by means of translation readily read on the physical–bodily, psychological–emotional, and social–cultural makeup of people, especially so on their facial and behavioral attributes and attitudes (see Potaouaine and Māhina 2011: 194–216).⁴¹ See Figure 6.

Appendix 4: Fonu ‘Iloa ko Sangone Sangone the Legendary Turtle by Lo‘au

This legend is a mixture of mainly faiva fakamamahi tragedy with the infusion of comic elements, which tell of peace resolutions following conflicts between Tonga and Sāmoa during the imperial rule of the Tu‘i Tonga (see ‘Ō. Māhina 2010a: 31–54; 2011: 140–86). The fonu turtle was the daughter of a Fijian woman, who came to Tonga and presented themselves to the eleventh Tu‘i Tonga Fata around the thirteenth century AD (see Appendices 1 and 3) (see ‘Alatini and Māhina 2009; also see ‘Ō. Māhina 1986, 1992; Māhina, Ka‘ili, and Ka‘ili 2006). Momo was married to Nua, the most beautiful eldest daughter of Lo‘au, who was also Tu‘iha‘amea and tufunga fonua social architect and engineer, renowned for being uniquely knowledgeable and skillful as “seer of the future.” Tu‘i Tongan Fata was nicknamed Tu‘itātui literally meaning “King-hit-knees,” which bespoke of his totalitarian rule by putting people on their knees through total submission. The tyranny of his imperial rule was immediately felt in Savai‘i Sāmoa through the heavy exaction and extraction of both human and material resources.

In one of the peace-seeking resolutions, the Samoans went to Tonga seeking an alliance-formation. Upon their return to Sāmoa, the Tu‘i Tonga put them on his turtle Sangone, with stern instructions that she was to bring back to Tonga the best of Samoan wealth and produce as a tribute. All these did not materialize, and instead the Samoans killed the turtle Sangone, ate the flesh and buried her ‘uno shell in the village, now named after her. Meanwhile, Lo‘au had already long been in Sāmoa as a mediator of peace, symbolized by his search for the la‘ā sun, who also witnessed all that happened. Following their grandfather Lo‘au, Tu‘i Tonga Fata also sent his half-brother Fasi‘apule, who led a party in search of his turtle Sangone, when they were received in a royal kava ceremony. By virtue of his being an exceptional peace negotiator, Lo‘au facilitated the exchanges, leading to their finding of the koloa treasure. Fasi‘apule and his party then took it together with especially the two best Samoan fine mats Hau-‘o-Momo and

Laumata-‘o-Faingā to Tonga in exchange with the best of Tongan women presented to the Samoan high chief, allegorized by the fine lupe doves/pigeons.

The illustrations focus on the fonu turtle⁴² Sangone, which is one of the main, if not the main, protagonist, featured in this highly tragic tale of old about the ongoing social and political contestations and resolutions due to economic exploitation and domination between Tonga and Sāmoa in antiquity. When a number of turtles are intersected or connected and separated by way of kula red and ‘uli black koho lines and vā spaces, which are in abstraction both temporally marked and spatially composed, they tend to eject and endless number of kupesi in constant movement. The most exciting of these are a plurality of either single or four-headed turtles as derivatives of the original one, as well as the inward-outward movement of turtles in multiple layers in varied fata-‘o-Tu‘i-Tonga “pall-bearer-of-Tu‘i-Tonga” formations. Like the ones in Appendix 3, these are framed by helix-like, vortex-type, spiral-based manifestation, which are characteristic of the four-sided-dimensional kupesi, produced by the material art of tufunga lalava house-lashing. These DNA-like imprints are translated into the physical-bodily looks and psychological-emotional behaviors of people, collectively called kupesi, which can be read especially in terms of their facial attributes and attitudes (see Potauaine and Māhina 2011: 194–216). See Figure 7.

**SIUELI 'OE PASIFIKI: JEWEL OF THE PACIFIC – A SUNG POETRY OF
PRAISE AND RIVALRY**

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We examine “Siueli 'oe Pasifiki” “Jewel of the Pacific,” as a great work of art and literature in poetry of viki/sani praise and fetau rivalry, by Queen Sālote, concerning the mediation of human meanings in language through sustained symmetry and harmony in the production of beauty, which, in turn, results in warmth and fieriness in the creation of climatic elation. The mediation of human meanings is achieved by the artistic and literary device heliaki, defined as “metaphorically saying one thing but historically meaning another,” as in her treatment of siueli jewel, as a heliaki metaphor, for Tonga. Queen Sālote’s affective and effective use of the three types of heliaki, namely, heliaki fakafetongiaki qualitative epiphoric heliaki, heliaki fakafekauaki associative metaphoric heliaki, and heliaki fakafefonuaki constitutive metonymic heliaki, in the treatment of her subject matter in the creative process is critiqued for both its beauty or quality and its utility or functionality.

Tukupā Dedication

To our most loving, lovely and beloved Queen Sālote, who, as a wise leader of deep hindsight, insight, and foresight, set the artistic and literary par excellence above the stars for all to strive in the name of knowledge and beauty.

Knowledge is composed in culture and communicated in language as inseparable entities, with language as the patterning of sound into symbols, which are, in turn, given human meanings as a tool of communication, where poetry is a special language within a language, both intensified temporally and reconstituted spatially.

—Tā-Vā Time-Space Philosophy of Reality

Talakamata Introduction

WE SET OUT IN THIS ORIGINAL ESSAY to critically examine a ta'anga hiva viki-mo-sani moe fetau sung poetry of praise and rivalry "Siueli 'oe Pasifiki," "Jewel of the Pacific," composed by Queen Sālote (see Hixon 2000; Wood-Ellem 1999; see also Helu and Janman 1999; Māhina 1992). The poetry was put to music by Lavaka Kefu, the lead singer and musician of the royal vocal and instrumental group Fuiva-'o-Fangatapu,¹ who performed it. This composition is a great work of art and literature in the poetry of sani-mo-viki praise² and fetau rivalry,³ among Queen Sālote's wide-ranging compositions of varying subject matters and styles across genres such as ta'anga hiva kakala "song of sweet-smelling flowers,"⁴ that is, ta'anga hiva 'ofa love songs,⁵ and ta'anga hiva tutulu lamenting songs,⁶ that is, ta'anga hiva fakamamahi tragic songs; and ta'anga hiva haka laka-laka sung and danced poetry of genealogical and sociopolitical relationships, historic places and beautiful landmarks⁷ (see Helu and Janman 1999; Lear 2018; Māhina 1992, 2011; Wood-Ellem 2004). As a text, "Siueli 'oe Pasifiki," "Jewel of the Pacific" (see Wood-Ellem 2004: 194), will be briefly critiqued in the context of the three divisions of Tongan arts, with a specific focus on faiva ta'anga poetry (and to some extent faiva hiva music and faiva haka dance), informed by the Indigenous Tongan Tā-Vā Time-Space Philosophy of Art (see Lear 2018; Māhina 2004: 86–93; cf. Anderson, Cullum, and Lycos 1982; cf. Ka'ili 2017a).⁸

Tā-Vā Time-Space Philosophy of Art and Literature

The Indigenous Tongan Tā-Vā Time-Space Philosophy of Art is a derivative of the Indigenous Tongan Tā-Vā Time-Space Philosophy of Reality (Ka'ili, Māhina, and Addo 2017; Māhina 2010: 168–202; Williams 2009; see also Rimoldi 2004:

10–17),⁹ based in the wider Moanan Oceanian concepts and practices *tā* and *vā*,¹⁰ meaning “time” and “space” (see Harvey 1990: 418–34, 2000: 154–79). The tenets (see Ka‘ili, Māhina, and Addo 2017; Māhina 2011; Māhina-Tuai 2017; Potauaine 2017; cf. Māhina 2010, 2017a) include, *inter alia*, the following:

- that *tā* time and *vā* space, as ontological entities, are the common *vaka* vessels, *hala* vehicles, or *tala* receptacles, for the independent existence of all things;
- that *tā* time and *vā* space, as ontological entities, are socially organized in different ways across cultures (and languages);
- that, as far as “reality as we know it” and “reality as it is” go, the fundamental issue is not “where we know what we know,” “when we know what we know,” “how we know what we know,” or “why we know what we know” but rather “what we really know”;¹¹
- that *tā* time and *vā* space are the abstract dimensions of *fuo* form, and *uho* content, which are, in turn, the concrete manifestations of *tā* time and *vā* space;
- that *tā* time and *fuo* form are verbs (or action-based) and markers of *vā* space and *uho* content, which are, in turn, nouns (or object-led) and composers of *tā* time and *fuo* form;
- that *‘ilo* knowledge, is *‘ilo* knowledge of *tā* time and *vā* space;
- that all things in reality stand in eternal relations of exchange, giving rise to *felekeu/fepaki* conflict and *maau/fenāpasi* order;
- that *maau/fenāpasi* order, and *felekeu/fepaki* conflict, are of equal logical status, with *maau/fenāpasi* order as a form of *felekeu/fepaki* conflict, when two or more equal and opposite forces, energies, or tendencies meet at common *mata-ava* eye-hole,¹² point, defined by a state of *noa 0* or zero-point;
- that everywhere in reality is *fakafelavai* intersection, and there is nothing above *fakahoko* connection, and *fakamāvae* separation;
- that everywhere in reality is *mata-ava* eye-hole,¹³ and there is nothing above *mata* eyes and *ava* holes¹⁴; and
- that everywhere in reality is inseparable yet indispensable *hoa* pairs/binaries,¹⁵ and there is nothing beyond *hoatatau/hoamālie* equal/same/similar and *hoakehekehe/hoatamaki* opposite/different/dissimilar *hoa* pairings/binaries.¹⁶

Faiva, Tufunga, Nimamea‘a: Performance, Material, Fine Arts

Generally, Tongan arts are divided into three main divisions, namely, *faiva* performance arts, *tufunga* material arts, and *nimamea‘a* fine arts (see Ka‘ili 2019: 23–29; cf. Māhina 2019: 43–45). On the one hand, *faiva* performance arts are *tefito-he-sino*

body-centered, or based outside and inside of the body, and both tufunga material and nimamea'a fine arts are tefito-he-tu'a-sino non-body-centered, or based outside of the body. On the other hand, both faiva performance and tufunga material arts are predominantly male-led, and nimamea'a fine arts are largely female-led. The words faiva, tufunga, and nimamea'a are temporal-spatial/formal-substantial, as in faiva as "doing-(art)-in-space," tufunga¹⁷ as "beating-the-surface" (i.e., temporal-marking of space), and nimamea'a as "fine-hands-(in-making)-things" (i.e., refinement in making things, such as fine fala mats, kato baskets, helu combs, and kakala designed-flowers) (see Māhina 2011: 14–66; Potauaine & Māhina 2011: 194–216; cf. Ka'ili 2017a). The making of all faiva performance, tufunga material, and nimamea'a fine arts is done at the intersection or connection and separation of auiki/auvalevale/tu'oiki/tu'ovalevale finer texture and aulalahi/tu'olalahi coarser texture, with the former over the latter as a measure or standard of good arts.

Faiva Ta'anga, Faiva Hiva, Faiva Haka: Poetry, Music, Dance

Ta'anga poetry, hiva music, and haka dance belong to the faiva performance arts genre,¹⁸ and lay in close proximity, where ta'anga poetry, is composed and then put to both hiva music and haka dance (see Helu 1999; Kaeppler 1993; Kaho 1998; Māhina 2007; Velt 2000). By way of process, faiva ta'anga poetry, faiva hiva music, and faiva haka dance, are concerned with the production and mediation of 'uhunga human meanings, hiva/fasi/nota music/tones/notes, and haka bodily movements, respectively. These strictly engage in their transformation from a condition of feleku/fepaki chaos, to a state of maau/fenāpasi order, through sustained tatau symmetry and potupotutatau harmony, to produce mālie/faka'ofa beauty/quality. By way of outcome, there exists a corresponding transformation beginning with māfana warmth, through vela fieriness, to tauēlangi climatic elation. By way of both process and outcome, we witness the mediation of tatau symmetry and potupotutatau harmony, as hoa/soa equal/same/similar and opposite/different/dissimilar pairs/binaries, in the production of mālie/faka'ofa beauty/quality, paralleling those of māfana warmth, and vela fieriness as hoa pairs/binaries in the production of tauēlangi climatic elation, by means of 'aonga/ngāue utility/functionality (see Māhina 2004, 2011).¹⁹

The master artist who combines all three performance arts, namely, faiva ta'anga poetry, faiva hiva music, and faiva haka dance, is called punake, considered a person flying above and having a "bird's-eye view" of society. There are two kinds of punake master poet of ta'anga poetry, hiva music, and haka dance, namely, punake kakato full, knowledgeable, and skillful punake, and punake kapo partial, less knowledgeable, and skillful punake. The individual artists of faiva ta'anga poetry, faiva hiva music, and faiva haka dance are respectively known as, pulotu fa'u or fakafatu/fakafa'u composer of poetry, pulotu hiva/fasi

as fakahiva/fakafasi composer of music, and pulotu haka as fakasino/fakahaka composer of dance. The word “pulotu” is derived from Pulotu²⁰ as the ancestral homeland and afterworld of Moana Hihifo Western Moana Oceania, notably Tonga and Sāmoa, and is believed to be an actual island lying to the tokelau-hihifo north-west²¹ of the inhabited islands, around the island of Matuku in the Lau Group in Fiji (see Hau’ofa 1993).²² The word “pulotu” evokes a sense of the tapu harmony, beauty, and mana power of Pulotu as the realm of mate death, and the kau mate dead (see Ka’ili 2019: 23–29; Māhina 1993: 109–21, 2019: 43–45).

Heliaki, Tu’akautā, and Hola²³ as Artistic and Literary Devices

The production, mediation, and transformation of ‘uhinga human meanings, hiva/fasi/nota music/tones/notes, and haka bodily movements, deploy the artistic and literary devices of heliaki, tu’akautā, and hola (or kaiha’asi and haka-funga-haka),²⁴ respectively. The words heliaki, tu’akautā, and hola (or kaiha’asi and hakafungahaka) literally refer to “placing-a-meaning-on-another,” “putting-one-beat-in-between-beats,”²⁵ and “escaping” (or “stealing” and “placing-a-bodily-movement-on-another”), respectively. These devices involve the insertion of extra meanings, tones/notes, and bodily movements both “inter” and “intra” within ta’anga poetry, hiva music, and haka dance. In both affect and effect, the outcome, namely, māfana warmth, vela fieriness, and tauēlangi climatic elation is a function of and dependent on the process, that is, of tatau symmetry, potupotutatau harmony, and mālie/faka’ofo’ofa beauty/quality, both as inseparable but indispensable hoa pairs/binaries (see Māhina 2005b: 168–83; Māhina-Tuai 2017: 245–66; Potauaine 2017: 154–79).

The production of tatau symmetry, potupotutatau harmony, and mālie/faka’ofo’ofa beauty/quality, both on the one hand, and the manifestation of māfana warmth, vela fieriness, and tauēlangi climatic elation on the other are borne in both the ‘atamai mind and fakakaukau thinking in the ‘uto brain, and the ongo feeling and loto desiring in the fatu/mafu heart²⁶ (see Māhina 2004; Māhina 2002a, 2008, 2009, 2011; Poltorak 2004, 2011). Both ‘ilo knowledge and ongo feeling are thus made to converse as diversified though unified connecting and separating, or intersecting, physical-bodily, psychological-emotional, and social-cultural entities, identities, or tendencies in both their individuality and their totality. Tatau symmetry, potupotutatau harmony, and mālie/faka’ofo’ofa beauty/quality on the one hand, and māfana warmth, vela fieriness, and tauēlangi climatic elation, that is, ‘aonga/ngāue utility/functionality on the other are ivi energy, as me’a matter, manifested by way of a plural and circular movement of maau/fenāpasi orderliness, mama light, and afi fire. Such a cyclical movement of a multiplicity of things as in ivi energy, as me’a matter,

generally involves a transformation from one fuo-uho form-content (or tā-vā time-space) to another (see Potauaine and Māhina 2011).

Heliaki, “Metaphorically Saying One Thing but Historically Meaning Another”

As a language drift or shift, the word “heliaki,” as a corruption of “hiliaki,” literally means “placing one word on another,” defined as “metaphorically saying one thing but historically meaning another,” as in *peau waves* for *faingata’a* difficulties, *matangi wind* for a messenger, *manuhina white birds* for a *faka’ilonga lelei* good omen, and many more. We take *ta’anga* poetry to be a “special language” within a language, defined by a formal intensification of *tā* time, and substantial reconstitution of *vā* space. As an embodiment of inseparable and indispensable *hoa* pairs/binaries, *heliaki* metaphors/symbols involve the *faka-hoko* connection and *fakamāvae* separation, or *fakafelavai* intersection, of two languages, namely, the metaphorical and the historical, the translation of which is concerned with “what is said” to “what is meant.” There are three types of *heliaki* metaphors/symbols involve, namely, *heliaki fakafetongiaki* qualitative epiphoric *heliaki* (e.g., *pō’uli* night for mate death), *heliaki fakafekauaki* associative metaphoric *heliaki* (e.g., *kiwi* for Aotearoa New Zealand), and *heliaki fakafefonuaki* constitutive metonymic *heliaki* (e.g., *fonua* for society and ecology). Queen Sālote makes good use of the English words *gas*, *gold*, *incense*, *newspaper*, *radio*, *set*, *silver*, *society*, and *veil*—translated as *kasa*, *koula*, *‘inisēnisi*, *nusipepa*, *letiō*, *seti*, *siliva*, *sōsaiete*, and *veili*—as *heliaki*.

Ta’anga Hiva Viki-mo-Sani moe Fetau: Sung Poetry of Praise and Rivalry

The *ta’anga hiva viki-mo-sani moe fetau* sung poetry of praise and rivalry, “*Siueli 'oe Pasifiki*,” “*Jewel of the Pacific*,” was composed by Queen Sālote (see Hixon 2000; Wood-Ellem 2004; cf. Māhina 1992), considered to be the greatest contemporary poet of Tonga. By *viki-mo-sani* praise, reference is made to *tā* “marking” the unique qualities of a thing, person, or work, as in Nobel Prize winners, and by *fetau* rivalry, reference is made to the “competing” of things, persons, or works over their strengths and weaknesses, as in debating opponents. Queen Sālote handles both entities by connecting and separating, or intersecting, *sani-mo-viki* praise (*kupu/veesi* verses 1–4, *kohi/laini* lines 1–4), and *fetau* rivalry (*kupu/veesi* verses 1–4, *kohi/laini* lines 5–8). Queen Sālote’s poetic creativity in blending her subject matters is matched with the ingenuity of Lavaka Kefu’s musical the subtle interplay *fasi* melodic and *afo* harmonic changes expressing this interplay between *sani-mo-viki* praise and *fetau* rivalry, across all four 8-*kohi/laini* line *kupu/veesi* verses.

Queen Sālote affectively and effectively uses heliaki fakafetongiaki qualitative/epiphoric heliaki, as in the soft touch of the double-blowing wind, like a person talking about the brilliance and beauty of Suva (kupu/veesi verse 1, koho/laini lines 1–2), and the kasa torches lighting up the beauty of Apia, unique for both the vibrance and the brilliance of Samoan singing and dancing (kupu/veesi verse 2, koho/laini line 4), heliaki fakafekauaki associative/metaphoric heliaki, as in the Sōsaiete (or Sōsaieti) ‘Ailani, Society Islands and Pape‘ete for Tahiti (kupu/veesi verse 3, koho/laini lines 1–2) (like the ‘Otumotu Anga‘ofa, ‘Otumotu Felenite, Feleniti ‘Ailani, Friendly Islands for Tonga, and Taulanga Tuku mo Failā, City of Sails for Tāmaki Makaurau, Auckland) (see Hau‘ofa 1993: 2–16), and heliaki fakafefonuaki constitutive/metonymic heliaki, as in fānifo‘anga surfing attraction for the performance art of fānifo surfing (kupu/veesi verse 4, koho/laini line 3), and ve‘eve‘e heilala garland as incense for sweet-smelling (kupu/veesi verse 4, koho/laini line 6), throughout the whole text (kupu/veesi verses 1–4, koho/laini lines 1–8).

Siueli ‘oe Pasifiki Jewel of the Pacific

Koe ta‘anga hiva sani-mo-viki moe fetau, A sung poetry of praise and rivalry
Maa‘imoa fakafatu/fakafa‘u ‘e Kuini Sālote, Poetry composed by Queen
Sālote

Fakahiva/fakafasi ‘e Lavaka Kefu, Music composed by Lavaka Kefu
Liliulea ‘Ingilisi ‘e Havelulahi, English translation by Havelulahi, Ma‘asi
Taukei‘aho and Hūfanga-He-Ako-Moe-Lotu, ‘Ōkusitino Māhina

1. Lave mālie mai matangi taulua Talanoa he masani moe seti ²⁷ ‘o Suva Loto leva keu hopo ‘o fakafolaua Keu luva kiha ati ‘a si‘oto leipua Pango ē manatu kuo fakatu‘a Tafesino‘ivai ‘ea ‘oe Hala Vuna Samipeni fiefia ko si‘ete koula Hangē si‘a ‘ofa ‘oku kei talamuka	1. Exquisite touch of the dual-blowing wind Exuding the brilliance and beauty of Suva Urged I really am, to hop on board a voyage That I may yield my pua garland to an adi Pity, though, my commoner memory’s recalled Pleasant is the soothing air of Vuna Road My champagne of joy, my precious gold Like true love that blossoms afresh
2. Letiō sasala ‘ae ongo ‘o ‘Apia Tapa he po‘uli hono kasa ‘uhila Tuha ‘oe tafitonga pō ne fetu‘u‘ia Fie‘eva ‘ihe solo mātā ‘o ni siva ²⁸ Kae mele kuo taungasino ‘iate kita ‘A si‘oto leihuni fio moe fāhina Muimui hoku loto kā hopo ē māhina	2. Radio transmitting the sound of Apia Its brilliant torches aflash in the dark Befitting the clear skies in a starlit night For a stroll to watch the unfolding dance Yet, my being has been wholly-stricken By my garland of blended huni and fāhina Mine heart follows when the moon rises

'A Nuku'alofo moe veili siliva ²⁹	All over Nuku'alofo and its silver veil
3. Koe laulõtaha taulanga Pape'ete 'A Tahiti kei taku koe Sōsaiete ³⁰ Koe hauhau tofe tuku ko'enau pele Kete hekasia mai hono matangi lele Ka neongo ia kuo fakatauele 'Ae'ofa'oku tapu ke toe movete Kihe'ōlive'oku kapa tu'umalele Kanokato ē lelei'oku ongo kehekehe	3. So unrivaled is Pape'ete harbor Of Tahiti, also named Society Islands The shiny pearls remain their beloved Wishful I ride its gently blowing wind But alas, it is so tempting an inkling Of my forbidden love, never to break For the olive leaves, bent by the wind Filled with varied goodness aplenty
4. Fola'ihe nusipepa tala'o Hauai'i Fakalata'ae hula hiva'ene vanaiiki Koe fānifo'anga'oe filivaihi 'Ise'isa hoto loto fielaka he taimi Kā kuo litaula'a'ofa'alovili Ve'ëve'e heilala koha'inisēnisi Vetekina ai si'i'atamai'oku fihi Sai pē si'i Tonga, siueli Pasifiki	4. Newspaper spreads the story of Hawai'i Its enchanted hula dance, with music so soft A surfing attraction for ingenuous surfers Alas how tempting to march with the time Yet, my everlasting love has been anchored In ve'ëve'e heilala as a sweet-scented incense Undoing confusion in my baffled mind That Tonga is the best, jewel of the Pacific

Queen Sālote begins in kupu/veesi verse 1, by praising Suva, Fiji, for the soft touch of its double-blowing wind, talking about its orderliness, whose beauty urges her to hop on a voyage where she can gift her precious garland of pua flowers to a chiefly woman (kohi/laini lines 1–4). But, pity though, her commoner memory of the pleasantly soothing air of Vuna Road is recalled as her champagne of joy that is worth a precious gold, like true love that blossoms anew (kohi/laini lines 5–8). In kupu/veesi verse 2, Queen Sālote is transpired by the attractive radio sound wave transmission of Apia, Sāmoa, as its lights flash like kasa torches in the dark, coupled with the clear skies on a starlit night, urging her to stroll down the way to watch the music and dance unfolding (kohi/laini lines 1–4). And yet her whole being has been homesick-stricken for her Tongan garland of huni flowers blended with fāhina sweet-scented white³¹ pandanus fruits, which her heart follows whenever the moon rises, with its net-like, heart-stricken silver veil casting over Nuku'alofo (kohi/laini lines 5–8) (see Hau'ofa 1993: 2–16).

Queen Sālote continues in kupu/veesi verse 3, where she marvels at the unrivaled beauty of the harbor of Pape'ete, Tahiti, which is also known as Society Islands, renowned for her cherished shiny pearls, thereby wishing she could ride its gently blowing wind (kohi/laini lines 1–4). But, alas, there is a mind-lightening and heart-burning inkling in her thinking and feeling of her love for Tonga as life-filled olive leaves brought by the wind, with goodness of all descriptions

(kohi/laini lines 5–8). In kupu/veesi verse 4, she is distracted by the story of Hawai'i through the newspaper, especially the charming hula dance, mellowed by its soft music, where the master surfers are attracted,³² so tempting for both the mind and the heart to join in the fun-loving occasion (kohi/laini lines 1–4). Yet, though, her untiring love for Tonga has been firmly anchored, in the ve'eve'e heilala, her sweet-scented kakala incense, which diffuses her confused mind and heart, that Tonga is the best, jewel of the Pacific (kohi/laini lines 5–8).

Of all the “goodness and beauty” aplenty duly enumerated with pride and joy, namely, of Suva and Fiji, Apia and Sāmoa, Pape'ete and Tahiti, 'Otumotu (Ailani island) Sōsaiete (or Society) Islands, and Honolulu and Hawai'i (kupu/veesi verses 1–4, kohi/laini lines 5–8), it all climaxes in Nuku'alofa koe Kolo Hau 'o Felenite (or Feleniti) Nuku'alofa the Mighty Town of the Friendly Isles, and Tonga koe Siueli 'oe Pasifiki Tonga the Jewel of the Pacific is far unrivaled and considered the greatest of all (kupu/veesi verse 4, kohi/laini line 8).³³

All the precious metals and stones belong in the jewelry, notably gold and diamond, normally used to make the crown of a monarch, as in the case of Queen Sālote of Tonga and Queen Elizabeth II of Britain,³⁴ for their immense beauty, durability, and utility. The “Hā'ele ki Pilitānia,” “Her Majesty's Trip to Britain,” unlike the “Siueli 'oe Pasifiki,” “Jewel of the Pacific,” focuses solely on viki-mo-sani praise, through which Tonga is cleverly made to commonly align. This is most evident in a part of the said ta'anga hiva viki song of praise, by Queen Sālote, with a focus on her trip to Britain³⁵ in attendance of Queen Elizabeth II's hilifaki kalauni coronation,³⁶ in 1953 (kupu/veesi verse 4, kohi/laini lines 17–24) (see Wood-Ellem 2004: 192–93; also see Pond 1995).³⁷

Hā'ele ki Pilitānia Her Majesty's Trip to Britain

Koe ta'anga hiva viki, A sung poetry of praise

Maa'imoa fakafatu/fakafa'u 'e Kuini Sālote, Poetry composed by Queen Sālote

Fakahiva/fakafasi 'e Lavaka Kefu, Music composed by Lavaka Kefu

Liliulea 'Ingilisi 'e, English translation by Melenaite Taumoeoflau

4. A'usia 'ete 'alu	4. My journey reached
Kolomu'a ē maama	The city of lights
Koe fakatalutalu	From ancient days
Ne ngangatu hono tala	Its fragrant tales
Seti'anga siueli ³⁸	Where jewels are set
Tapa 'aho moe pō	Radiant day and night
Kalauni 'oe 'ofa	Crown of love
Ko si'oto manako	My heart's dear choice

Talangata Conclusion

As a fine work of performance art in faiva ta'anga hiva sung poetry, "Siueli 'oe Pasifiki," "Jewel of the Pacific," brings into sharp focus the fundamental role of heliaki, engaging in "metaphorically saying one thing but historically meaning another." As an artistic and literary device, heliaki metaphor/symbol is concerned with the mediation of 'uhinga human meanings, at the fakahoko connection and fakamāvae separation, or fakafelavai intersection,³⁹ of the metaphorical and historical languages, transforming them from a condition of felekeu/fepaki chaos to a situation of maau/fenāpasi order, through sustained tatau symmetry, and potu-potutatau harmony, to produce mālie/faka'ofa'ofa beauty/quality. As an outcome, this process impacts on both the mind and heart, thinking and feeling, as māfana warmth, vela fieriness, and tauēlangi climatic elation. In doing so, both the quality and utility or beauty and functionality of art are made to coexist, with the former preceding the latter, in that logical order of precedence. That is, that the more beautiful, the more useful, and, conversely, the more useful, the more beautiful.

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NOTES

1. Translated as Fuiva-Bird-of-Fangatapu, where Fangatapu, "Shore-of-the-sacred/harmony/beauty," that is, "Sacred-harmonious-beautiful-shore," is situated in front of the Royal Palace at Kolofo'ou in Nuku'alofa, on the main island Tonga'eiki, Tongatapu, or Tongalahi. The names Tonga'eiki, Tongatapu, or Tongalahi are translated as "Chiefly-Tonga," "Sacred-Tonga," or "Great, Abundant-Tonga"; that is, Tonga as "Great, Abundant" in both "Chiefliness" and "Sacredness" are metaphorical references to the three kingly lines, namely, Tu'i Tonga, Tu'i

Ha'atalakalaua, and Tu'i Kanokupolu, mainly the first, which was of "godly" origin, hence both its 'eiki chiefliness and tapu sacredness. There can be a fourth line of kings, named Tu'i Tupou of the Tau Tahī (Sea Warriors) of Vava'u and Ha'apai (and to some extent 'Eua), led by Tāu-fa'āhau, who became Tupou I, followed by Tupou II–V, and now Tupou VI. Cf. Vava'ulahi translated as "Great, Abundant-Vava'u," both meaning loto-to'a, "warrior-hearted," and loto-māfana, "warm-hearted," often as forms of extremism. As a native bird, the fuiva is renowned for its le'ō-melie/mālie sweet-singing.

2. Most probably, the word "viki" is a word drift or shift from "hiki," which means "to lift up."

3. The word fetau literally means "to wage or declare war."

4. The term kakala, respectively, means both sweet-smelling flowers and designed-flowers, associated with the fine art of nimamea'a tuikakala flower-designing, which are made into kupesi geometric designs, such as alamea and fakaofilani, as in the sung and danced poetry lakalaka "Takafalu," "The Monarch's Back," by Queen Sālote (see Helu 1999: 270–87, 2012; Lear 2018; Māhina 1992; Wood-Ellem 2004: 260–62). The production of the kupesi geometric designs is the chief concern of the tufunga lalava material art of kafa-sennit-lashing (or kafa-sennit-intersecting by way of connecting and separating kafa-kula red-kafa-sennit and kafa-'uli black-kafa-sennit) (see Māhina 2002b: 5–9, 29–30; Potauaine and Māhina 2011). The helix, DNA-like, vortex, spiral-type formations of kupesi geometric designs, such as mata eye, ava hole, kōhi line, manulua two birds in flight, and kauikalilo 'school of twenty fish, are used as means of reading through the toto blood genealogical connections, of people, especially on their mata facial qualities. These are commonly expressed as "'Oku pāpāaki mai pē 'ae kupesi ho'ō kui ho mata,'" "The kupesi imprints of your ancestor are impressed on you and your face," among others.

5. Also known as hiva tango, the oldest term and hiva 'eva courting songs, both associated with the performance arts of faiva tango and faiva 'eva courting (see Potauaine and Māhina 2011).

6. The word tutulu is honorific for tangi, both meaning "crying," and differentiated as tangi-mamahi "sad-crying," and tangi-laulau "lamenting," in reference to the performance of crying and chanting in the ongo, afo, or fasi fakafa'ahikehe, "sound, tone, or tune of the other side, order or being" to mourn death and the dead. Cf. fakatangi chant, literally meaning "cry-like," which accompanies the faiva fananga legend-telling, as a synopsis of the principal events.

7. Or what Helu called laumātanga, "pride of locality"

8. In doing so, this affords us the "Sio FakaTonga 'ae 'Aati FakaTonga: Tongan Views of Tongan Arts" (see essay 3).

9. As a brand of philosophy, tāvāism, like realism, is time-space-based, reality-dependent (see Anderson 2007; Ka'ili, Māhina, and Addo 2017), as opposed to idealism, like rationalism, which is mind-reliant.

10. With tā and vā (Moana Hihifo Western Moana Oceania), kā and wā (Moana Hahake Eastern Moana Oceania), and tarag and wan (Malei-Moana Oceania Malay-Moana Oceania, "Austronesia") as "time" and "space," respectively (see Māhina 2019: 43–45).

11. See Anderson (2007), Ka'ili, Māhina, and Addo (2017: 1).

12. Mata eye (or, its opposite ava hole), also means face.

13. Mathematically, a mata eye, or its symmetry ava hole, that is, point, is the intersection, or connection and separation, of two or more koho lines, a koho line, is a collection of mata eyes, or its mirror image, ava holes; and vā space, is a summation of koho lines, which are all temporally-formally defined and spatially-substantially constituted.

14. See Potauaine and Māhina (2011).

15. With hoa found in Tonga (and Māori, Aotearoa) and soa in Sāmoa.

16. See Lear (2018); see also Ka'ili (2017b).

17. The word tufunga is a variation of tāfunga (which also means higher place), with tu and tā, like to, as in fakatahele, fakatohele, fakatahala, and fakatohala in the performance arts of tālali and tānafa drumming, and pasi clapping, and to-ma'olalo low sounds, tones, or tunes, and to-ma'olunga high sounds, tones, or tunes, all meaning "time." Fakatahele, fakatohele, fakatahala, and fakatohala are forms of tu'akautā.

18. Among the old and new faiva performance arts are faiva lea oratory, faiva toutaivaka navigation, faiva faifolau voyaging, faiva fānifo surfing, faiva fuhu boxing, faiva 'akapulu rugby-playing, and faiva tenisi tennis-playing, to name a few (see Māhina 2017b: 133–53; Māhina-Tuai 2017: 245–66; Potauaine 2017: 154–79).

19. As a process, mālie/faka'ofa beauty/quality is a function of and dependent on both tatau symmetry and potupotutatau harmony, in the same way that, as an outcome, by way of 'aonga/ngāue utility/functionality, tauēlangi climatic elation is a function of and dependent on both māfana warmth and vela fieriness, as energy-led, fiery-like qualities. Both beauty/quality and utility/functionality, as well as beauty/utility and quality/functionality, like time/form and space/content, and time/space and form/content, are inseparable yet indispensable hoa as equal/same/similar and opposite/different/dissimilar pairings/binaries (see essay 2).

20. Pulotu (Fiji) is the divine realm of the 'Otua Goddess/Deity Hikule'ō, and Maama Earth (Tonga) and Langi Sky (Sāmoa) are the respective divine realms of 'Otua Gods/Deities Maui and Tangaloa (see Ka'ili 2019: 23–29; Māhina 1992, 2019: 43–45; see also Hau'ofa 1993).

21. In Tonga, the Maama Earth is divided into four divisions and directions, namely, hahake east, hihifo west, tokelau north, and tonga south concerning the movement of the la'ā sun, which hopo rises, from the hahake east to 'olunga up-above the tokelau north, and tō sets in the hihifo west to lalo down-below the tonga north. This circular motion, respectively defines both 'aho day and pō night. Both the Tokelau north and tonga south, are also known as 'olunga up-above and lalo down-below, respectively. Whereas the movement of the la'ā sun is daily-nightly, the motion of the māhina moon is monthly, hence the naming of month after māhina (see Velt 1990).

22. Cf. Hawaiki as the ancestral homeland and afterworld of Moana Hahake Eastern Moana Oceania, situated in the Cook Islands in Moana Lotoloto Central Moana Oceania (see Māhina 2019: 43–45; see also Hau'ofa 1993).

23. There exists a range of distinct but related artistic (and literary) devices across the whole spectrum of the three divisions of Tongan arts which include, among heliaki, tu'akautā, and hola, kaiha'asi or hakafungahaka, the mata'i-toki eye-of-the-adze, and its hoa pair/binary ava'i-toki hole-of-the-adze, in tufunga langafale house-building, and many others, and mata'i-hui eye-of-the-needle and its hoa pair/binary ava'i-hui hole-of-the-needle in nimamea'a tui-kakala flower-designing, among many others.

24. A term developed by the master punake Tātūila Pusiaki, son of the famous punake kakato Vili Pusiaki (who composed the music for most of Queen Sālote's lakalaka and other compositions performed by the Lomipeau Choral Musical group) of Lapaha, Mu'a, the last royal residence of the most ancient Tu'i Tonga.

25. Here the term "beat" is a translation of tā, referring to the "beating"/"marking" of ongo sound, as an expression of time.

26. Both process and outcome, namely, the production of tatau symmetry and potupotutatau harmony, to create mālie/faka'ofa'ofa beauty/quality, on the one hand and the manifestation of māfana warmth and vela fieriness, as 'aonga/ngāue utility/functionality, to produce tauēlangi climatic elation, on the other hand, entwining and intertwining both the 'atamai mind and loto heart, is therapeutic, hypnotic, and psychoanalytic in modus operandi (see Māhina 2004; Māhina 2004, 2005a, 2005b, 2005c; Māhina and Māhina-Tuai 2007).

27. The Tongan term "seti" is the transliteration of the English word "set," which means "orderly" and, by extension, harmony and beauty (see also "Hā'ele ki Pilitānia," "Her Majesty's Trip to Britain" (kupu/veesi verse 4, koho/laini line 5).

28. The Samoan expression solo mātā'ō ni siva metaphorically refers to the beauty of Samoan singing and dancing, as in the Samoan taualuga in progress by way of glorified but diversified movements of unified rhythm.

29. See Queen Sālote's excellent ta'anga hiva kakala love song "Loka Silver," "Silver Lock," for her beloved sweet-heart and later "silver-like, white-hair" husband, Prince Consort, Tungī Mailefihī; cf. A most beautiful ta'anga hiva viki-mo-sani sung poetry of praise and fetau rivalry, "Utufōmesi Siliva," "Cliff of Silver Foamy Waves," by punake kakato master poet, La'akulu Rev. Dr. Huluholo Mo'ungalao, former president of the Siasi Uēsiliana Tau'atāina 'ō Tonga (SUTT) Free Wesleyan Church of Tonga (FWCT), who hailed from the village of Kolovai in Hihifo, Tonga'eiki, Tongatapu, or Tongalahi (see essay 1).

30. Tahiti was named Society Islands by Captain Cook; cf. Tonga as Friendly Islands, an English name he gave Tonga in 1777 when he was received in a reception at Pangai on the islands of Ha'apai for two weeks of feasting, singing, dancing, and gifting.

31. As lanu colors, hina-hinehina/tea-tetea white is a form of kula-kulokula red.

32. Such as Waikiki at Honolulu as a major surfing attraction.

33. In "Siueli 'oe Pasifiki" "Jewel of the Pacific," the shift between Queen Sālote's praise of Suva and Fiji, Apia and Sāmoa, Pape'ete and Tahiti, and Honolulu and Hawai'i, to her affirmation of Tonga as the unrivalled jewel of the Pacific is accompanied by a marked change in fasi melodic and afo harmonic material in koho/laini lines 5–6 of each kupu/veesi verse.

34. Another name for Britain is Polata'ane.

35. The fasi melody of "Hā'ele ki Pilitānia," "Her Majesty's Trip to Britain," which is closely aligned to that of "Siueli 'oe Pasifiki," "Jewel of the Pacific," is intricately yet beautifully arranged throughout the four 8-kohi/laini line, kupu/veesi verses, with a subtle change in the 8-kohi/laini line, tau/kōlesi chorus, as a measure of tatau symmetry, potupotutatau harmony, and mālie beauty, in the overall achievement of māfana warmth, vela fieriness, and tauēlangi climatic elation.

36. Or hilifaki kolona corona, as in coronation, which involves the crowning of a king or queen, both called tu'i.

37. The hiva/fasi musical setting for "Hā'ele ki Pilitānia" "Her Majesty's Trip to Britain" is similar to that of Siueli 'oe Pasifiki" "Jewel of the Pacific." However, by contrast the former is characterised by stylistic fasi melodic and afo harmonic consistency throughout the kupu/veesi verses, with only a slight change in the tau/kolesi chorus.

38. See "Siueli 'oe Pasifiki," "Jewel of the Pacific" (kupu/veesi verses 1 and 4, kohi/laini lines 2 and 8).

39. Similarly, fakafelavai intersection, is dependent on and a function of fakahoko connection and fakamāvae separation, as a hoa pair/binary, as in tatau symmetry, and potupotutatau harmony, as a hoa pair/binary, in mālie/faka'ofa'ofa beauty/quality, that is, process or quality of art on the one hand and māfana warmth and vela fieriness, as a hoa pair/binary, in tauēlangi climatic elation, that is, outcome or utility of art, on the other.

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KOLOSALIO GLOSSARY

'Aati	art
'Aati fakaTonga	Tongan art
Ako	education
Afo	harmony, simultaneous pitch
'Ailani	island; cf. motu
Alamea	kakala flower kupesi design
Anga'ofa	friendly; see felenite, feleniti
'Atamai	mind
Auiiki	fine, finer, texture
Aulalahi	coarse, coarser, texture
Auvalevalu	fine, finer, texture; see auiiki
Ava	hole
'Eiki	chiefly; godly
'Eva	leisure walk; courting; see tango
Fa'ahikehe, fakafa'ahikehe	side-of-a-different-order, i.e., of death and the dead; cf. Pulotu
Fa'ahitatau, fakafa'ahitatau	side-of-the-same-order, i.e., of life and the living; cf. Maama, Earth
Faiva	performance art
Fāhina	white pandanus fruit
Faiva 'akapulu	rugby; rugby-playing
Faiva ako	education
Faiva 'eva	courting; see faiva, tango
Faiva faifolau	voyaging; see toutaivaka, navigation
Faiva fakatangi	chanting
Fananga	legend
Faiva fananga	legend-telling
Faiva fānifo	surfing
Faiva fasi	performance art of music, instrumental music or vocal music with instrumental accompaniment
Faiva fuhu	boxing
Faiva haka	dance; dancing
Faiva hiva	performance art of music, vocal music; see faiva fasi
Faiva lea	oratory
Faiva pasi	hand-clapping as both music and dance
Faiva ta'anga	poetry
Faiva tālali	drumming as both music and dance

Faiva tānafa	drumming as both music and dance
Faiva tango	courting; see faiva ‘eva, courting
Faiva tau	war
Faiva tenisi	tennis; tennis-playing
Faiva toutaiika	fishing
Faiva toutaivaka	navigation; see faifolau, voyaging
Fakafasi	composer of music, instrumental music or vocal music with instrumental accompaniment
Fakahiva	composer of music, vocal music
Fakafatu, fakafa‘u	composer of poetry
Fakahaka, fakasino	composer of dance
Fakakaukau	thinking
Fakatahala	drumming technique; see fakatahele, fakatahala, fakatohele
Fakatahele	drumming technique; see fakatahala, fakatahala, fakatohele
Fakatangi	chant, literally “cry-like,” accompanying legend-telling
Fakatohala	drumming technique; see fakatahala, fakatahele, fakatohele
Fakatohele	drumming technique; see fakatahala, fakatahele, fakatohala
Fakaofilani	kakala flower kupesi design
Faka‘ofa‘ofa	beauty; see mālie
Fala	mat
Fangatapu	name of royal beach, harbor
Fasi	tone; tune, air, melody, sequential pitch; leading voice
Fatu	heart; see mafu
Felekeu	chaos; see fepaki
Felenite, Feleniti	friendly, as in Tonga Friendly Islands; see ‘ailani
Fenāpasi	order; see maau, order
Fepaki	order; see fenāpasi, order
Fetau	rivalry
Fola‘osi	name of Kanokupolu (Hihifo, Muifonua) vocal choral musical group
Fuiva	type of bird
Fuiva-‘o-Fangatapu	name of royal vocal-instrumental musical group
Fuo	form
Fuo-uho	form-content

Haka	dance; see choreography
Hakafungahaka	dance artistic device; see hola and kaiha'asi
Heliaki	artistic and literary device
Heliaki fakafefonuaki	constitutive metonymic heliaki
Heliaki fakafekauaki	associative metaphoric heliaki
Heliaki fakafetongiaki	qualitative epiphoric heliaki
Hiliaki	corruption of heliaki
Helu	comb
Hilifaki kalauni, kolana	coronation
Hina, hinehina	white; see tea-tetea
Hiva	tone; song, sing
Hoa	pair/binary
Hoakehekehe	pair/binary of opposite/different/dissimilar entities/identities/tendencies
Hoamālie	pair/binary of equal/same/similar entities/identities/tendencies
Hoatamaki	pair/binary of opposite/different/dissimilar entities/identities/tendencies
Hoatatau	pair/binary of equal/same/similar entities/identities/tendencies
Hola	dance artistic device; see kaiha'asi and hakafungahaka
Huni	type of sweet-smelling flower
'Inisēnisi	incense
Ivi	energy
Kafa	kafa-sennit
Kafa kula	red kafa-sennit
Kafa 'uli	black kafa-sennit
Kaiha'asi	dance artistic device; see hola and hakafungahaka
Kakala	flowers; designed flowers
Kauikalilo	kakala flower kupesi design, "school of twenty fish"
Kasa	torch; also see battery; gas
Kato	basket
Kohi	line; see laini, line
Kolo hau	mighty village, town
Koula	gold
Kula / kulakula / kulokula	red, metaphor for men
Kui	ancestor
Kupesi	geometric design; motif
Kupu	verse; see veesi, verse

Lahi	great, abundant
Laini	line; see kōhi, line
Lakalaka	name of sung and danced poetry
Lanu	color
Langi	sky; symbolic name of Sāmoa
Leipua	garland of pua flowers
Le'ō	voice
Le'ō mālie, melie	sweet-singing
Letiō	radio
Loka	lock
Lomipeau	name of Lapaha (Mu'a) vocal choral musical group
Loto	heart; desire; inside; center; middle
Loto māfana	warm-hearted
Loto to'a	warrior-hearted
Maama	earth; symbolic name of Tonga
Maau	order; poem; see fenāpasi
Māfana	warmth
Mafu	heart; see fatu
Malei-Moana	Malay-Moana (formerly "Malay-Polynesia," now "Austronesia")
Mālie	beauty; see faka'ofa'ofa beauty/quality
Mamahi	sad; sadness
Mana	power
Manulua	kupesi, "two-birds-flying"; also kakala flower kupesi design
Mata	eye; face
Mata-ava	eye-hole
Me'a	matter
Moana	ocean
Moana Hahake	eastern moana
Moana Hihifo	western moana
Moana Loloto	central moana
Motu	island; see 'ailani island
Nimamea'a	fine art
Nusipepa	newspaper
Noa	0; zero-point
Nota	Tonganisation of "note" in music
'Ofa	love
Ongo	sound; feeling; hearing
'Otua	god; see deity 'otua

'Otumotu	group of islands
Pāpāaki	imprint
Pasifiki	pacific
Potupotutatau	harmony
Pō	night
Po'uli	night; dark; black
Pulotu	name of ancestral homeland and afterworld; symbolic name of Fiji
Pulotu fa'u	composer of poetry
Pulotu fasi/hiva	composer of music
Pulotu haka	composer of dance
Punake	master poet (of ta'anga poetry, hiva music, and haka dance)
Punake kakato	more knowledgeable, skillful, poet
Punake kapo	less knowledgeable, skillful, poet
Sani	praise; see viki; viki-mo-sani
Seti	set; orderly
Siliva	silver
Siueli	jewel
Siva	Samoan for dance; see Tongan hiva for music and singing
Soa	Samoan for pair, binary; see Tongan (and Māori) hoa
Solo	Samoan for creation story, as in solo o le vā
Sōsaiete/sōsaieti	society
Ta'anga	poetry
Ta'anga hiva fakamamahi	tragic, sad song
Ta'anga hiva kakala	love song; see ta'anga hiva 'ofa
Ta'anga hiva 'ofa	love song; see ta'anga hiva kakala
Ta'anga hiva tutulu	lamenting song
Tafunga	variation of tufunga
Takafalu	monarch's back
Talakamata	introduction
Talangata	conclusion
Tangi	cry; crying
Tangi laulau	lamenting cry; see tangi mamahi; see fakatangi, chant
Tangi mamahi	sad crying; see tangi laulau; see fakatangi, chant
Tango	courting; see 'eva, courting
Tapu	harmony; beauty; sacredness
Tatau	symmetry

Tau	war; arrive; reach; hit
Tau Tahī	sea warrior (of Vava'u, Ha'apai, and 'Eua)
Tauēlangi	climatic elation
Tā-Vā	time-space
Tea, tetea	white; see hina, hinehina, white
Tefito-he-loto-sino	body-centered/centric
Tefito-he-tu'a-sino	non-body-centered/centric
Tō	form of tā; see tū
To'a	warrior
Tonga'eiki	chiefly-Tonga
Tongalahi	great, abundant-Tonga
Tongatapu	sacred-Tonga
Tū	form of tā; see tō
Tukupā	dedication
Tu'akautā	artistic device used in faiva hiva/fasi music
Tufunga	material art
Tufunga lalava	kafa-sennit-lashing, intersecting
Tu'olalahi	coarse, coarser, texture
Tu'oiiki	fine, finer, texture
Tu'ovalevale	fine, finer, texture
Tutulu	honorific term for crying; leak
Uho	content; umbilical cord
'Uhinga	meaning
'Uli, 'uli'uli	black, metaphor for women
Vā	space
Vava'ulahi	great, abundant-Vava'u
Veesi	verse; see kupu
Veili	veil
Vela	fieriness; burning
Viki	praise; see sani; viki-mo-sani
Viki-mo-sani	praise
Ve'evē	kakala flower kupesi design

**TUAIKAEPAU: “SLOW-BUT-SURE” – A SONG AND DANCED POETRY
OF TRAGEDY**

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We critically examine Tuaikepau “Slow-but-sure” as a song and danced poetry of tragedy by Queen Sālote, in which she deals with her subject matter of artistic and literary creativity as a text in the broader context of history. Poetry and tragedy are respectively concerned with the mediation of ‘uhinga human meanings, and anga‘i-tangata sociality and anga‘i-manu animality, resulting in fakamā shame. Both poetry and tragedy are conducted in history, treated in Tonga (and Moana Oceania) in plural, temporal–spatial, collectivistic, holistic, and circular ways, as opposed to their treatment in singular, techno–teleological, individualistic, atomistic, and linear modes in the West. History is logically made up of events in the past, placed in front of people as guidance, and upon which the future is brought to bear, guided by past refined knowledge and experiences, where the

illusory past and elusive future are constantly negotiated in the ever-changing present.

Tukupā Dedication

To the great leadership of Master Toutaivaka Navigator Captain Tēvita Fifita, his courageous, ingenuous, and adventurous spirit, like that of many, if not all, of his men, who defied and survived the odds, and were finally brought back to Tonga as heroes, in a grand royal welcome by Queen Sālote. May our memories of their past experiences before us live on to the distant future behind us, both constantly mediated in the everchanging present.

Talakamata Introduction

THE GREAT WORK OF PERFORMANCE ART in sung and danced poetry of tragedy titled, Tuaikaepau “Slow-but-sure,” is based on a tragic voyage of Tuaikaepau “Slow-but-sure,” which set sail to Aotearoa New Zealand in July 1962 and ran aground on Minerva Reef. The poetry was composed by Queen Sālote and given both music (see Hixon 2000; Wood-Ellem 2004: 323–24) and dance by punake kakato master poets Nōpele Ve‘ehala (Leilua)¹ and Malukava (Tēvita Kavaefiafi),² and performed by Kava Tonga vocal choral musical when the survivors were brought back to Tonga, to a royal heroes’ welcome by Queen Sālote, in October 1962 (see Feuiaki 1992; Ruhen 1963). This work of performance art is a faiva ta‘anga hiva haka lakalaka or sung and danced poetry of lakalaka in faiva fakamamahi tragedy, which is chiefly concerned with the mediation of anga‘i-tangata sociality and anga‘i-manu animality, the outcome of which is fakamā shame (see ‘Ō. Māhina 2008a: 31–54; 2011: 140–66). This outcome is a celebration of the recognition by both mind and heart of the commission of an error in both thinking and feeling of reality—which bespeaks of the tāvāist philosophical fact that errors in thinking and feeling are a problem of both mind and heart but not of reality (see ‘Ō. Māhina 2002a: 276–87; also see ‘Ō. Māhina 2003: 6–47).

Filosofi Tā-Vā ‘oe ‘Aati: Time-Space Philosophy of Art

This reflection on the ta‘anga hiva haka lakalaka sung and danced poetry lakalaka Tuaikaepau, is broadly situated in the Filosofi Tā-Vā ‘oe ‘Aati Time-Space Philosophy of Art (see Lear 2018; Māhina, ‘Ō 2004a; Ka‘ili 2017a; Māhina-Tuai 2017; Anderson, Cullum, and Lycos 1982), specifically derived from the Filosofi ‘oe ‘Iai Tā-Vā Time-Space Philosophy of Reality³ (see Ka‘ili, Māhina, and Addo 2017: 62–71; ‘Ō. Māhina 2010: 168–202; 2017a: 105–32). Tāvāism as a general

philosophy of existence has, *inter alia*, the following general and specific ontological and epistemological tenets (and corollaries) (cf. Anderson 2007; Harvey 1980: 418–34; 2000: 134–40; Ka‘ili 2017a):

- that *tā* time and *vā* space as ontological entities are the common *vaka* vessels, *hala* vehicles, or *tala* receptacles for the independent existence of all things in reality;
- that *tā* time and *vā* space as ontological entities are socially organized in different ways across societies;⁴
- that, as far as “reality as we know it” and “reality as it is” go, the fundamental issue is not “where we know what we know;” nor “when we know what we know;” nor “how we know what we know;” nor “why we know what we know;” but rather “what we really know;”
- that *tā* time and *vā* space are the abstract dimensions of *fuo* form and *uho* content, which are, in turn, the concrete manifestations of *tā* time and *vā* space;
- that *tā* time and *fuo* form are verbs and markers of *vā* space and *uho* content, which are, in turn, nouns and composers of *tā* time and *fuo* form;
- that ‘*ilo* knowledge is ‘*ilo knowledge of *tā* time and *vā* space, and of ‘*iai* reality;*
- that all things in reality stand in eternal relations of exchange, giving rise to *felekeu/fepaki* conflict and *maau/fenāpasi* order;
- that *maau/fenāpasi* order and *felekeu/fepaki* conflict are of equal logical status, with order itself a form of conflict, when equal and opposite forces, energies, or tendencies meet at common *mata-ava* eye-hole, i.e., point, defined by a state of *noa* 0 or zero-point;
- that as a corollary everywhere in reality is *fakafelavai* intersection, and there is nothing above *fakahoko* connection and *fakamāvae* separation;
- that as a corollary everywhere in reality is *mata-ava* eye-hole, and there is nothing over *mata* eyes and *ava* holes as indivisible yet unavoidable *hoa/soa*, pairs/binaries; and
- that as a corollary everywhere in reality is inseparable but indispensable *hoa/soa* pairs/binaries, and there is nothing beyond *hoatau/hoamālie* equal/same/similar and *hoakehekehe/hoatamaki* opposite/different/dissimilar *hoa* pairings/binaries.

Faiva, Tufunga moe Nimamea‘a: Performance, Material and Fine Arts

Generally, Tongan arts are divided into three genres, viz., *faiva* performance, *tufunga* material, and *nimamea‘a* fine arts (see ‘Ö. Māhina 2011: 140–66;

Māhina-Tuai 2017: 245–66; Potauaine 2017: 154–79). Whereas faiva performance arts are tefito-he-sino body-centered and both tufunga material and nimamea'a fine arts are tefito-he-tu'asino non-body-centered, both faiva performance and tufunga material arts are largely male-led, and nimamea'a fine arts predominantly female-based. Of the many performance arts, faiva ta'anga poetry, faiva hiva music, and faiva haka dance temporally–spatially, formally–substantially, and practically–functionally lie in closer proximity, where poetry is composed then more often than not put to both music and dance, in that logical order of precedence. The ta'anga hiva haka lakalaka fakamamahi sung and danced poetry lakalaka of tragedy in faiva fakamamahi tragedy titled Tuiakaepau, by virtue of the poetry being sung and danced, belongs to faiva performance arts, as does its creative subject matter, viz., faiva fakamamahi tragedy, all of which are entwined and intertwined in the creative process⁵ (see 'Ö. Māhina 2008a: 31–54; 2011: 140–66).

Like the whole gamut of Tongan arts, there are artistic (and literary) devices used in these three faiva performance arts, viz., heliaki, “metaphorically saying one thing but historically meaning another” in faiva ta'anga poetry, tu'akautā, “inserting a musical tone/note within two musical tones/notes, outside yet inside them” in faiva hiva music, and hola, kaiha'asi or hakafungahaka, “hola, escaping or kaiha'asi, stealing by inserting a movement in between two movements” in faiva haka dance⁶ (see 'Ö. Māhina 2009: 505–11; Lear 2018). The “outcome” of this “process” is one of māfana warmth, vela fieriness, and tauēlangi climatic elation, which is dependent on tatau symmetry, potupotutatau harmony, and mālie/faka'ofa'ofa beauty/quality (i.e., process). As for faiva fakamamahi tragedy, its artistic (and literary) apparatus is fehiliaki “placing one thing on another,”⁷ as in the fakafelavai intersection or fakahoko connection and fakamāvae separation of anga'i-tangata sociality and anga'i-manu animality, resulting in the thinking and feeling of fakamā shame. Fehiliaki “Placing one thing on another,” is applied in faiva fakaoli comedy, involving the mediation of ngali-poto normality and ngali-vale absurdity, the outcome of which is kata laughter. Both outcomes, not only investigative, transformative, and communicative, but also therapeutic, hypnotic, and psychoanalytic, as they are in and of themselves, tend to celebrate the fact that both mind and heart are now aware of the commission of an error in both thinking and feeling about reality (see 'A. N. M. Māhina 2004; 'Ö. Māhina 2008a: 31–54; 2011: 140–66; cf. Poltorak 2011: 140–66).

There are three types of heliaki metaphor/symbolism: heliaki fakafetongiaki epiphoric heliaki, as in lupe dove for a female monarch; heliaki fakafekauaki associative metaphoric heliaki, as in Te Ika 'a Maui for Aotearoa;⁸ and heliaki fakafefonuaki constitutive metonymic heliaki,⁹ as in kakala flowers for sweet-smelling. Like fehiliaki “placing one thing on another,” in faiva

fakamamahi tragedy, heliaki metaphor/symbolism is chiefly concerned with fakafelavai intersection or fakahoko connection and fakamāvae separation of “what is metaphorically said” and “what is historically meant,” the fakatatau mediation of which through sustained tatau symmetry and potupotutatau harmony to produce mālie/faka’ofo’ofa beauty/quality, engages in their transformation from a situation of crisis to a situation of stasis. From a tāvāist philosophical perspective, ta’anga poetry, which is temporally intensified and spatially reconstituted, is a special language within a language, i.e., the metaphorical language within the historical language (see ‘Ō. Māhina 2004a, Māhina and Māhina-Tuai 2007). The liliulea translation of the two languages dialectically involves a transition from “what is metaphorically said” to “what is historically meant” and vice versa (see ‘Ō. Māhina 2009: 505–11).

‘Aati moe Ako: Art and Education

Both Tongan ‘aati arts and ako education were synonymous. They were conducted alongside one another, where ako education was organized within and across the whole spectrum of arts, viz., faiva performance, tufunga material, and nimamea’ā fine arts (see Helu 1999; Kaepler 1993; Kaho 1988; Lear 2018; Moyle 1987). On the other side, ako education is basically concerned with the circular temporal-spatial, formal-substantial, and practical-functional transformation of the ‘atamai mind and fakakaukau thinking in the ‘uto brain, on the one hand, and ongo feeling and loto desiring in the fatu/mafu heart, on the other hand, from vale ignorance to ‘ilo knowledge to potu skill, in that logical order of precedence (see ‘Ō. Māhina 2008b: 67–96). On the other side, ‘aati art can be defined as the cyclical temporal-spatial, formal-substantial, and practical-functional transformation of subject matters in the creative process through sustained tatau symmetry and potupotutatau harmony to produce mālie/faka’ofo’ofa beauty/quality (see ‘Ō. Māhina 2004b: 86–93; cf. ‘Ō. Māhina 2002a: 276–87). Whereas ako education is to do with ‘ilo knowledge, as ‘ilo knowledge of tā time and vā space, ‘aati art is concerned with mālie/faka’ofo’ofa beauty/quality, logically and creatively associated with reality as common vaka vessels, hala vehicles, or tala receptables¹⁰ (see ‘Ō. Māhina 2005b: 168–83).

In old Tonga, ako education was based in the ha’ā professional classes, organized along the ha’ā faiva professional classes of performance arts and artists, ha’ā tufunga professional classes of material arts and artists, and ha’ā nimamea’ā fine arts and artists (see ‘Ō. Māhina 2008b: 67–96). These were treated as both types of disciplinary practices and forms of social activities. This is opposed to new Tonga, where the missionary-introduced ako education is based in ‘apiako schools, arranged by way of subjects in the arts and sciences and mathematics, such as geography, chemistry, and geometry. This Western colonially led ako

education has slowly but surely led to the total displacement of Tongan ako education, in place of the so-called ngāue fakamea'a fakaTonga, Tongan ways of working, sparingly made up of such material and fine arts as tufunga tā'esia'itoki adze-handle-making and nimamea'a langakato basket-weaving. Much of Tongan 'aati 'arts, such as faiva ta'anga poetry, faiva toutaivaka navigation, tufunga lalava kafa-sennit-lashing, tufunga langafale house-building, nima-me'a koka'anga bark-cloth-making, and nimamea'a tuikakala flower-designing have been severed merely as forms of social activity in contrast to being both types of disciplinary practices and forms of social activities (see Ka'ili 2017b: 62–71; Helu 1999; 'Ö. Mähina 2002b: 5–9, 29–30; 2017b: 133–53).

Faiva Toutaivaka/Faifola: Performance Arts of Navigation/Voyaging

The performance arts of faiva toutaivaka navigation and faifolau voyaging (see Feuiaki 1992; Ruhen 1963; also see Velt 1990), like the performance arts of faiva ta'anga poetry, hiva music, and haka dance, belong in the genre of faiva performance arts (see Pond 1995; Velt 2000). Both the voyage of Tuaikeapau and the subject matter of the ta'anga hiva haka lakalaka, sung danced poetry of lakalaka in faiva fakamamahi tragedy (and faiva fakaoli comedy to some extent), are linked to the performance arts of faiva toutaivaka navigation and faifolau voyaging. The performance arts of faiva toutaivaka navigation and faifolau voyaging make both affective and effective use of mata eye and, its opposite, ava hole, in the creative process. This is done by way of the taumu'a bow, named olovaha, literally "mediating of the seascape" (i.e., matangi/avangi winds, and ngalu/peau waves) of the vaka boat as an artistic instrument, involving the fakatatau mediation of the points of fakafelavai intersection or fakahoko connection and fakamāvae separation through sustained tatau symmetry and potupotutatau harmony to produce mālie/faka'ofa'ofa beauty/quality, in the form of mata eyes or ava holes, within and between the matangi/avangi winds and ngalu/peau waves (see Potauaine 2017: 154–79; also see Mähina-Tuai 2017: 245–660).

Both faiva toutaivaka navigation and faiva faifolau voyaging, where the latter belongs in the former, fall within the ha'a toutaivaka professional class of navigation and navigators. Both the ha'a toutaivaka and toutaiika professional classes of navigation and navigators, and fishing and fishermen, are usually but not always classified under the ha'a toutai/tautai, i.e., tautahi, a professional class, symbolized by "waging war against the sea." By the same token, both kau toutai are also named kau kaivai, which literally means "eaters of the water, i.e., sea," a symbolic reference to their being kai¹¹ knowledgeable and skillful as the best in their fields (see 'Ö. Mähina 2011: 140–66). The ha'a toutaivaka and toutaiika professional classes of navigation and navigators, and fishing and fishermen, were known under the collective name kau Moala, viz., Moala Lahi, Moala

Leameivaka, Moala Ngalongalo, Moala Toutai, and Moala Folau¹² and now collectively called kau Fokololo (or Fokololo ‘oe Hau), the exclusive membership of which included, amid others, notable navigators and fishermen as Leka, Ula, Ula-mo-Leka, Kula, ‘Akau’ola, Kahomovailahi, Tu’uhetoka, Taumoepeau, Fisi-mo-Ha’amoia, and Tuita.

Both Tongan long-distant seafaring and deep-sea fishing traditions are as long as the deep history of movement and settlement of Moana Oceania people some 4,000 to 5,000 years ago (see ‘Ö. Māhina 1992, 1993: 109–21). There are oral historical accounts metaphorically referring to both, initially by means of sea reptiles, mammals, and birds, such as fonu turtles, tofua’ā whales, and kanivatu sea birds, used as vaka vessels, hala vehicles, or tala receptacles.

There was the tragic voyage of renowned navigators Lo’au, Kae, and Longopoa sailing through the tahi-tea white sea and tahi-pikipiki sticky sea, probably as metaphors for the snow and pumice of Aotearoa and the Antarctic, in search of the end of the world. The trio fell over the deep cliff edge by hanging onto a pandanus tree, when they were rescued by a huge kanivatu seabird, which flew them to Sāmoa, where they were taken back to Tonga on the backs of two tofua’ā whales, bringing back some treasured goods for trade and exchange; all as metaphors for a large flotilla of sailing seafaring canoes of both aerodynamic and hydrodynamic significance (see ‘Ö. Māhina 1992; also see Velt 1990).

There was also the voyage of Maui Kisikisi, also known as Maui Fusifonua Maui Fisher-of-lands, to Manu’ā, Sāmoa, in search of the māta’u mana magical fishhook, used for fishing up many of the Tongan, Fijian, and Samoan islands. Then, there was the Tu’i Tonga imperial fleet of the long-distant, sea-worthy, kalia double-hulled canoes, notably ‘Ākihehuo, Tongafuesia, Takaipōmana, and Lomipeau, linking both the center and periphery of his extensive pule’anga hau empire through the political and economic exaction and extraction of material and human resources, as in goods and services (see ‘Ö. Māhina 1992, 1993: 109–21). Around the second half of the nineteenth century there were, among many more, the well-known Moatunu and Lolohea, respectively manned by the renowned toutai-vaka Tu’uhetoka and toutai-kui blind navigator Kahomovailahi, where both are said to have sailed to Sāmoa taking and accompanying King Siaosi (George) Tāufa’āhau Tupou I to be tātatau tattooed.

Of all the imperial flotilla of kalia double-hulled canoe, the gigantic legendary Lomipeau “Suppressor-of-waves” was by far the most famous, not as an “actual” but rather a “mythical” kalia fakatoukatea fōua long-distant, sea-worthy double-hulled canoe. The tala language as a composer of knowledge, of the Lomipeau is basically a great story of fakaoli comedy, infused with elements of fakamamahi tragedy, all about lahi greatness and abundance deeply associated with the mafai power and pule authority of the Tu’i Tonga and his pule’anga hau empire. The Lomipeau is said to have been built by ‘Uvean tufunga fo’uvaka

boat-builders in 'Uvea purportedly for the transportation of stones for the building of the 'otu langi royal tombs of the Tu'i Tonga, which were also built by 'Uvean tufunga tāmaka stone-masons. It is also said that, among other things, Lomipeau was so huge that the two adjoining high volcanic islands of Kao and Tofua in Ha'apai islands fitted well between the two gigantic hulls and under the large deck (see Helu 1999; 'Ö. Māhina 1992).

Koe Folau 'ae Tuakikaepau: The Voyage of Tuaikaepau

The name "Tuaikaepau," which literally means "Slow-but-sure" was given by the new owner Tōfā Ramsey,¹³ a renowned Tongan entrepreneur of European descent, taken from a fine Tongan lea heliaki proverbial saying, *tuai kae pau* "slow-but-sure," which reflects a basic Tongan value, where the conduct of things is done with great thinking and feeling. Such a lea heliaki proverbial saying points to the convergence of a number of divergent things, specifically body, mind, and heart, all of which are brought to bear on the subject matters under the creative process, primarily through sustained symmetry and harmony in the production of beauty and, by extension, the generation of warmth and fieriness in the manifestation of climatic elation, in both their individuality and totality. This is done in stark contrast to its opposite *hoa/soa* pair/binary, viz., *vave kae ta'epau* "fast but unsure," causing a slip of both the mind and heart, especially in the conduct of tasks that require great care. The same parallel sensibilities and qualities are seen in artistic (and literary) production at the intersection or connection and separation of *auiki/auvalevale/tu'oiiki/tu'ovalevale* finer texture and *aulalahi/tu'olalahi* coarser texture, where the former over the latter is considered to be the ultimate measure of good works of art (and literature), i.e., *mālie/faka'ofa'ofa* beautiful in quality as a function of both *tatau* symmetry and *potupotutatau* harmony.

The shipwreck of *Tuaikaepau* was not an isolated (historic but) tragic event, as there were similar instances before and after their ordeal, on *Minerva Reef* and beyond. There was the Tongan government's fishing boat *Teiko*, named after a seabird, which disappeared without actual concrete trace, followed by the Tongan passenger vessel called *Tokomea*, which met a similar fate, disappearing with no knowledge of what really happened and how. Then, there was the sinking of *Princess Ashika* in Tonga on August 5, 2009, which wholly submerged together with the loss of many lives, all finally conceded to the great depth of the dark seabed. In all these instances, including those discussed above, we witness a predominantly *hihifo-hahake* west–east axis, as well as crisscrossing along a *tokelau-tonga* north–south, *'olunga-lalo* up–above–down–below axis of human movement across, and settlement of, the 'otumotu islands in the great expanse of the great *moana levu/lahi/tele/nui* ocean. These resulted from both intentional and accidental, multiple-way movement of people across the

motu¹⁴ islands as lands intersected or connected and separated by the deep ocean, where some people settled and others continued to be on the move. These instances, as in the case of Tuaikaepau, confirm the tāvāist fact that the vast ocean is a vā space that both temporally–formally fakahoko connects and fakamāvae separates, i.e., fakafelavai intersects, and not a vā space that only fakahoko connects.

On July 4, 1962, Tuaikaepau set sail from Nuku‘alofa, Tonga‘eiki, Tongatapu, or Tongalahi (i.e. Tonga), on a voyage to Aotearoa, with a crew of seven and ten passengers, captained by master navigator Tēvita Fifita.¹⁵ They were on a voyage of adventure, many of the passengers were seeking boxing and employment opportunities, especially young talented boxers, led by Soakai Pulu, former heavyweight boxing champion, and assisted by Sipa Fine, current heavyweight and light-heavyweight champion, both of Tonga. On the night of July 7, Tuaikaepau gave in to the elements by running aground Minerva Reef, where she was completely wrecked, due to heavy stormy seas and rainy conditions. They took refuge in a wrecked Japanese fishing boat on the reef, for some 102 days, where they found a box of matches that gave them fire for their sustenance, during which time–space five men succumbed to death. Of all the limited options open to them, as well as out of both necessity and deprivation, self-rescue became an inevitable reality.

Owing to their collective will to live and be rescued, a small sailing-boat was built out of necessity and named “Malolelei,” (Mālō ē lelei)¹⁶ literally meaning “Thank-you-for-being-good,” which is a warm Tongan phrase for greetings. On October 5, she left Minerva Reef for Fiji in search for help, captained by Tēvita Fifita, and manned by Tēvita Uaiselē and Sāteki Fifita, his eldest son, who died of sheer exhaustion while swimming from the reefs to the shores of Kadavu Island. Upon arrival in the Lau Groups, the alert was thus raised by the appropriate authorities on Kadavu, which was, in turn, relayed to the capital Suva. Out of both immediacy and urgency, help and rescue of the rest of the men on the reef, provided by the Royal New Zealand Air Force Station at Laucala Bay, were swiftly but effectively mobilized, which resulted in their transfer to Suva for medical checks and care. On October 22, the survivors were finally flown to Tonga, where they were eagerly yet warmly received by Queen Sālote in the Palace, who treated them all to a special royal heroes’ welcome. The performance of Tuaikaepau, composed for the special occasion, was made part of this national celebration of their collective heroic feat.

Tuaikaepau: “Slow-but-Sure”

Ta‘anga hiva haka lakalaka fakamamahi, Sung and danced poetry laka-
laka of tragedy

Maa'imoa fakafatu/fakafa'u 'e Kuini Sālote, 1962, Poetry composed by Queen Sālote, 1962

Fakahiva/fakafasi mo fakahaka/fakasino 'e Nōpele Ve'ehala (Leilua) and Malukava (Tēvita Kavaefiafi), 1962, Music and dance composed by Nōpele Ve'ehala (Leilua) and Malukava (Tēvita Kavaefiafi), 1962

Hiva 'ehe Kava Tonga, Performed by Kava Tonga Vocal Choral Musical Liliulea 'Ingilisi 'ehe kau tufungatohi, English translation by the authors

- | | |
|---------------------------------|---------------------------------------|
| 1. Vakai ē tohi māhina | Take a look in the calendar months |
| Fā 'oe fitu ē onoua | Fourth of the seventh, of sixty-two |
| Folau na kuo fusi taula | The voyage has pulled up anchor |
| 'The taulanga Nuku'alofa | At the harbor of Nuku'alofa |
| 5. Tu'ufua ai ē kapasa | A way-finder, the compass was fixed |
| Fakatele he Maka-'o-'Oa | Sailing alongside Maka-'o-'Oa |
| Kae fatu si'ono taumu'a | While their destination was set |
| Tofikulu ē 'Aotealoo | Headed and destined for Aotearoa |
| Seuke, he tāpinga'amaama | Alas, it's the ways of the earthly |
| 10. Ko 'eta fononga ta'ē'iloa | Of our journey into the unknown |
| Hakau Mineva pe'i fakahā | Wishing, Minerva Reef to reveal |
| Ho'o puke huelo ē māhina | As it concealed the moon's light |
| Lavaki'i 'ae folau 'eva | Deceiving the seekers of adventure |
| Ke hu'i honau sisi kakala | To undo their kakala waist-bands |
| 15. Kake laukau fietangata | Which you took with manly pride |
| Kihe vaka toutai ē la'ā | To the fishing boat, of the sun |
| 'Oku faka'olunga 'iho nima | Which lies bare in your arms |
| Kae kafu'aki 'ae peautā | Covered with the breaking waves |
| Si'i ē fo'ou si'i ē sola | Little the novices and strangers knew |
| 20. He mo'unga 'oe loto'i Tonga | Yet, Tongan mountain's in the heart |
| Tuku ke 'alu ē faingata'a | But, let the difficulties pass |
| He 'ikai lava 'o fakamatala | How unspeakable it is to describe |
| 'Ae mamahi moe ha'aha'a | The sadness and all it brought |
| 'Amanaki na'e fonu tāla'a | Hope was filled with doubts |
| 25. He tolu māhina moe sio vaha | Of three months, seeing only seascape |
| 'Ikai ma'ali ha kalofiamā | Not even a spark of light ever seen |
| Tu'uholoaki ē masi ē taha | Except a single box of matches |
| Kene pukepuke mai ē maama | To hold and give them life |
| - Ne 'eko 'i mamani ē mavava | Echo of jubilant, in the world |
| 30. He koe ikuna kuo kaafakafa | Of the giant, of great success |
| 'Alo ē matangi fa'aki ē loa | In the midst of storms and rain |
| Fo'uvaka pē hangē ko Noa | They built a boat, like Noah |
| 'Aki 'ae tui ko 'eta koloo | Of faith, our precious treasure |

Fusi ē kolosi fakatau'au	Hoisted a cross, against the current
35. Toka'one he motu ko Katavu	Reaching the shores of Kadavu
Tulou mo Suva 'isa ē Hala ko Vuna	My tribute to Suva, oh Vuna Road
'Esa 'Ou 'Esa 'ae mātu'a	The SOS call of the poor men
Lautala Pei 'e ngalo 'afē?	Laucala Bay, how can I ever forget?
Ho'o laulā ne fakalave	Your air force, of huge convenience
40. Fakafoki mai ē 'auhē	Which brought back the deserted
Tama Tonga ē pe'i tuli kaveinga	Child of Tonga, follow the celestial
Taumu'a kihe fetu'u ngingila	Aim the bow at the shining stars
Tama Tonga ē ma'u pē ho loto	Child of Tonga, hold fast your heart
Ke lau ē taumu'a ngaholo	Count the winds, all for swift-sailing
45. Tama Tonga ē fusi a'u ho'o fuka	Child of Tonga, fully hoist your flag
'Ulitu'u kihe moto ē fonua	Sail to the motto, the land and people

Queen Sālote makes both affective and effective use of the three kinds of *heliaki*, defined as “metaphorically speaking one thing but historically meaning another,” viz., *heliaki fakafetongiaki* qualitative epiphoric *heliaki*, *heliaki fakafekauaki* associative metaphoric *heliaki*, and *heliaki fakafonuaki* constitutive metonymic *heliaki* (*kohi/laini* lines 1–46). The use of *tāpinga'amaama*, which literally means the “ways of the earthly,” is a *heliaki fakafetongiaki* qualitative epiphoric *heliaki* for human limitations as to its opposite *hoa/soa* pair/binary, viz., *tāpinga'alangi*, literally meaning the “ways of the heavenly” (*kohi/laini* line 9), as is *sisi kakala* sweet-smelling flower waist-bands for hopes and dreams (*kohi/laini* line 14). As for *heliaki fakafekauaki*, associative metaphoric *heliaki*, the work deploys *Maka-'o-'Oa*¹⁷ for the island of 'Ata (*kohi/laini* line 6) and *Katavu Kadavu* for the Lau Group, Fiji (*kohi/laini* line 35). Finally, for the *heliaki fakafonuaki* constitutive metonymic *heliaki*, it makes use of *masi* box of matches as a *heliaki* metaphor/symbolism for *afi* fire (*kohi/laini* line 27) and 'Esa 'Ou 'Esa SOS as a *heliaki* metaphor/symbolism for *mo'ui* life.

Queen Sālote, by retelling the *talanoa fakamamahi* tragic story of Tuikaepau in *ta'anga* poetry, begins with the origination of her fateful voyage from Tonga, where she pulled up anchor at the harbor of *Nuku'alofa*, heading to her imagined destination *Aotearoa New Zealand* on the fourth of the seventh, 1962 (*kohi/laini* lines 1–4). Before leaving, the compass was fixed as an instrument of path-finding, when they set sail past the island of 'Ata, where stood the adjacent huge rock *Maka-'o-'Oa*. They continued the adjustment of their destination¹⁸ as they headed toward *Aotearoa* (*kohi/laini* lines 5–8). The voyagers were mindful they were mere mortals, as they were sailing into the unknown, unfathomable, and bottomless ocean, wishing only *Minerva Reef* could reveal the way, as it concealed the moon light in the night (*kohi/laini* lines 9–12).

This was a deception for the voyagers in their venture and adventure, which Minerva Reef stripped of both their hopes and dreams, taking pride upon the wrecked Japanese fishing boat; which was largely exposed while absorbing the sun's rays as it laid bare on the reef, succumbed to the elements, and bombarded by both the blowing winds and breaking waves (kohi/laini lines 13–18). As novices and strangers, their human limitations, which were borne in the little they knew, far outweighed the real gravity of their situation; except their Tongan hearts, which protruded like a mountain soaking these dangers, full of sadness coupled with hope-filled doubts, given their being inevitable and insurmountable; never in the more than three months they were stranded on Minerva did they see the kindling of a measure of light other than the vast expanse of ocean, except a single box of matches found in the fishing boat wreckage, which gave them fire for their ongoing sustenance (kohi/laini lines 19–28).

The building of the small makeshift boat Malolelei out of both necessity and gravity of their pressing situation actually led to their self-rescue; this hugely impressive success was a measure of immense joy and exuberance the world over, when they actually learned and felt their plight, which was meticulously carried out with immense faith as Tonga's precious treasure, exactly like Noah,¹⁹ in the midst of the uninviting weather conditions with both perseverance and persistence; its flag with a cross was fully proudly hoisted, which then set sail against the current, thereby reaching the shores of Kadavu (kohi/laini lines 29–35).

By paying tribute to Suva, Fiji, it lighted up Vuna Road in Nuku'alofa, Tonga, in light of the swift response to the SOS call heeded with desperation by the poor men; and the gesture of goodwill readily yet generously extended by the Royal New Zealand Air Force Station at Laucala Bay could never be forgotten; whose aircraft were instrumental in bringing the reef-marooned Tongan survivors safely back to Tonga (kohi/laini lines 36–40). With both deep appreciation and sincere admiration of all this, the survivors dubbed as "children" of Tonga by virtue of their heroic deeds, were duly reminded of the pursuit of their dreams and aspirations by continuing to aim at the shining stars; upon which the self, mind, and heart are swiftly set in motion by hoisting one's flag in full, with pride and sacrifice, striving and steering to the motto of dying for Tonga, both as land and people (kohi/laini lines 41–46).

The ta'anga poetry, composed by renowned punake master poet Queen Sālote as a pulotu fa'u composer of ta'anga poetry, was with her guidance put to both hiva/fasi music/tone/melody and haka dance by the two punake kakato master poets/orators Noble Ve'ehala (Leilua) and Malukava (Tēvita Kavaefiafi),²⁰ who were in this specific capacity both pulotu hiva/fasi musicians and pulotu haka choreographers, or composers of hiva/fasi music/tone/melody and haka dance, respectively.

In this instance, we witness a transformation of ivi energy as me'a matter through constant motion in multi-directional and multi-dimensional ways,

from lea words by way of ‘uhinga human meanings, to ongo sound by means of music, to bodily movements by means of haka dance. More specifically, this entails three forms of transformation; the first of ‘uhinga human meanings (or ‘ilo knowledge) composed in fonua/kalatua culture and communicated in lea/tala language, coordinated by means of lea words as lea language by way of ongo sound²¹ (see ‘Ö. Māhina 2009: 505: 11). Second, these are transformed into hiva/fasi music/tone/melody by means of tones/notes, which are, in turn, transformed into haka dance in terms of bodily movements (see Lear 2018). This bespeaks of the fact that, according to tāvāism, ivi energy as me’a matter can neither be created nor destroyed, but only transformed from one fuo form and uho content to another.²²

In terms of Tuaikeapau “Slow-but-sure,” the transformation through these vaka, mediums/vessels/vehicles, viz., fakafelavai intersecting, or fakahoko connecting and fakamāvae separating, ‘uhinga meanings, hiva/fasi/nota music/tone/melody/notes, and haka movements²³ (see Potauaine 2017: 154–79; Māhina-Tuai 2017: 245–66), revolves around faiva fakamamahi performance art of tragedy as a common theme. In terms of the hiva/fasi music/tone/melody, there exist key changes through which intersection is mediated in the creative process by way of contrast and unity, tension and release, and conflict and resolution. There are five major changes in fasi tune/melody, afo harmony and tā-vā rhythm, which form six musical sections corresponding to kohi/laini lines 1–10, 11–20, 21–24, 25–30, 31–40, and 41–46. These sections are further overlaid with subtle changes in overall kī key, most noticeable in kohi/laini lines 25–28 and throughout kohi/laini lines 41–46 (namely, 41, 43, and 45), as well as ma’olalo/ma’olunga low/high pitch and le’osi’i/le’olahi soft/loud volume.

Talangata Conclusion

Both poetry and history raise a number of issues and implications, respectively relating to both translation and selection, associated with ‘uhinga human meanings, which are truly worthy of some logical scrutiny and reflectivity. As for poetry, we encounter its “translation” from Tongan language into English language which, in turn, both engage in their translation from metaphorical language into historical language. This is especially so when poetry is regarded as a special language within a language, which is temporally–formally intensified and spatially–substantially reconstituted. Language, like poetry, is strictly concerned with the temporal–formal and spatial–substantial fashioning of ongo sound into a system of patterns which are, in turn, given commonly shared meanings of reality as a means of human communication (see ‘Ö. Māhina 2004a; Māhina and Mahina-Tuai 2007). The performance art of faiva liliulea language translation is chiefly concerned with the mediation of ‘uhinga

human meanings within and across languages, where they are transformed in *tā-vā* temporal-spatial, *fuo-uho* formal-substantial (and *ngāue/ʼaonga* practical/functional) ways from a situation of *felekeu/fepaki* chaos, to a condition of *maau/fenāpasi* order, through sustained *tatau* symmetry and *potupotutatau* harmony to produce *mālie/fakaʼofaʼofa*, beauty/quality (see *Māhina-Tuai* 2017: 245–66; *Potauaine* 2017: 154–79; also see ʻŌ. *Māhina* 2005b: 168–83).

On the other hand, we witness the matter of history, involving all the events as a human *modus operandi*, which is most evident in the plurality of presentations and representations of one and the same (historic yet) tragic story of *Tuaikaepau*, specifically in a variety of *vaka/hala/tala*, vessels/vehicles/receptacles. These include, among others, her history as a story of tragedy involving the parts that make up the whole versus the whole that makes up the parts, as in “*Minerva Reef*” (Ruhen 1963), “*Minerva Reef/Hakau Mineva*” (Feuiaki 1992), “*Songs and Poems of Queen Sālote*” (Wood-Ellem 2004: 323), *Tuaikaepau* as told and retold in poetry by Queen Sālote, in Wood-Ellem (2004: 323–24), and this essay (Lear, A. *Māhina*, *Māhina-Tuai*, and ʻŌ. *Māhina*). These are subject to the inevitability of “selectivity” as a constant variable of human limitation in opposition to the universality of “totality” as an inherent attribution of reality, which as a *tāvāist* philosophical fact points to errors in *fakakaukau/ʼilo* thinking and *ongo* feeling as a problem of *ʼatamai* mind and *loto* heart, but not of *ʼiai* reality.

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ENDNOTES

¹Not only was noble *Ve’ehala* (Leilua) a hereditary chief and estate holder, he was also a notable *punake* master poet of *faiva ta’anga* poetry, *faiva hiva* music, and *faiva haka* dance, as well as a fine *fangufangu* nose-flute musician; he both produced and directed the Tongan *faiva*

performance arts troupe at the Pacific Arts Festival held at Rotorua, Aotearoa, New Zealand, in 1976.

²Malukava (Tēvita Kavaefiafi) was a renowned faivalea-punake orator-poet, including being a poet laureate; he was professor of Tongan faiva ta’anga poetry, hiva music, and faiva haka at Atenisi University in Tonga from 1972 to 1975.

³Formerly known as “theory,” now considered “philosophy,” a shift from being “mind-dependent” to “reality-based,” the hallmarks of idealism, on the one hand, and tāvāism and realism, on the other, as brands of philosophy, respectively.

⁴As are cultures and languages as “ways of knowing” of the one-and-the-same, single level of reality as “ways of being.”

⁵The creative process is chiefly concerned with the production of tatau symmetry, potupotutatau harmony, and mālie/faka’ofo’ofoa beauty as the internal/intrinsic qualities versus the outcome which involves the production of māfana warmth, vela fieriness, and tauēlangi climatic elation as external/extrinsic qualities. The latter, i.e., ‘aonga/ngāue utility/functionality, is dependent on the former, i.e., mālie/faka’ofo’ofoa beauty/quality, in that logical order of precedence.

⁶That is, heliaki is “metaphorically speaking one thing but really meaning another,” tu’akautā is “placing a beat outside yet inside two beats” (where the term “beat” refers to the “beating” or “marking” of sound as an expression of tā time), and hola, kaiha’asi or hakafungahaka is “escaping, stealing or placing a movement within two movements.”

⁷As in the fehiliaki, placing of anga’i-manu animality and anga’i-tangata sociality upon each other, where they are fakatatau mediated through sustained tatau symmetry and potupotutatau harmony in the production of mālie/faka’ofo’ofoa beauty/quality, transforming them from crisis to stasis, resulting in fakamā shame.

⁸See ‘Ō. Māhina (2009: 505–11). Both Te Ika ‘a Maui The Fish of Maui, and Te Waka ‘a Maui The Boat of Maui, are respective heliaki metaphors/symbols for the North and South Islands of Aotearoa New Zealand.

⁹T. Ka’ili, pers. comm. 2011.

¹⁰That is, both ‘aati art and ako education are commonly concerned with the one-and-the-same, single level of ‘iai reality, i.e., tā-vā time-space, where the former deals with their orderly arrangement through sustained tatau symmetry and potupotutatau harmony in the production of mālie/faka’ofo’ofoa beauty/quality, followed by ‘aonga/ngāue utility/functionality, and the latter considers them by way of their transformation from vale ignorance to ‘ilo knowledge to poto skill, followed by utility/functionality/practicality/technicality. Both ‘aati art and ako education are based in ‘ilo knowledge as ‘ilo knowledge of tā and vā time and space, and of ‘iai reality (see ‘A. N. M. Māhina 2004).

¹¹As in the idiomatic phrases, Fielau he ko ‘ene kai, No wonder that is what he’s best at; Ko ‘ene kai ia, That is what he is best at; Ha’apai tu’u ho’o kaimu’a, Ha’apai stands on what you’re best at; ‘Ai kene ‘ilo koe kai ia ‘ae Funga Hihifo, Make it known that’s what Hihifo is best at.

¹²S. Faletau, pers. comm., 2020.

¹³See Ruhen (1963).

¹⁴Among others, the word *motu* means “island” which involves the lands intersected or connected and separated by sea/ocean/water, as in the islands of the great *moana levu/lahi/tele/nui* as in “sea of islands.” Both the form and meaning of the word “*motu*” has variously drifted or shifted, which include *mutu*, *poko*, *popo*, *potu*, and *putu*, as in *motu’ivaka*, *mutu’ivaka*, *poko’ivaka*, *popo’ivaka*, *potu’ivaka*, and *putu’ivaka*, all meaning old, worn-out, broken boat (or hoes, houses or cars) (see Hau’ofa 1993).

¹⁵See Feuiaki (1992); Ruhen (1963).

¹⁶The missionary-introduced expression *mälō ē lelei* thank-you-for-being-good since contact with Europe has displaced the ancient expression *sī’oto-’ofa*, which literally means “my-dear-love,” when persons or parties meet, where their thoughts and feelings toward one another are expressed and embraced as collective sentiments; the variations of *sī’oto-’ofa* are across Moana Oceania as *fakalofa*, *talofa*, *’alofa*, and *’aloha*, where *’ofa* love as a collective concept and practice is socially organized in different ways across cultures (and languages).

¹⁷*Maka-’o-’Oa* is big up-right rock standing in adjacent to *’Ata* island.

¹⁸When a voyage is off-course, not only does it become a *vakahē*, *vakamate*, or *vakamole* lost boat but it no longer knows both its points of origination and destination, known as *taumulivale* and *taumu’avale* as opposed to *vakama’u*, *vakamo’ui* or *vakahao*, termed as *taumilitonu* and *taumu’atonu*; the words *mu’a* front and *mui* back are linked to the *taumu’a* bow and *taumuli*, *taumui* stern.

¹⁹Noah was the builder who built the huge *’a’ake* ark merely on and of *tui* faith, which is used here as a biblical *heliaki* metaphor for *Tēvita Fifita* and his men when building *Malolelei*.

²⁰While all three, viz., Queen *Sālote*, Noble *Ve’ehala* (*Leilua*), and *Malukava* (*Tēvita Kavaefi-afi*) are full *punake* master poets, they are nevertheless, in this context, considered as *pulotu fa’u* composer of *ta’anga* poetry, and *pulotu hiva/fasi* and *pulotu haka* or composers of music and dance, respectively.

²¹In the final analysis, both *ta’anga* poetry and *hiva/fasi* music/tone/melody are concerned with varying arrangements of *ongo* sound, where *ta’anga* poetry can be considered a special language within a language. Herein, *ta’anga* poetry, like *hiva/fasi* music/tone/melody, is temporally intensified and spatially reconstituted, in the creative process.

²²This *tāvāist* fact is opposed to physics, which only talks about the *liliu* transformation of *ivi* energy as *me’a* matter from one *fuo* form to another, in isolation from *uho* content, both of which are an indivisible but inevitable *hoa/soa* pairs of equal/same/similar and opposite/different/dissimilar binaries.

²³Like *ta’anga* poetry and *hiva* music, by virtue of *’uhinga* human meanings and *ongo* sound, respectively, *haka* dance is concerned chiefly with the *fakatatau* mediation of the *fakafelavai* intersection or *fakahoko* connection and *fakamāvae* separation of *taa’ihaka* and *vaa’ihaka* bodily movements. By staying true to this sensibility, ‘I. Futa Helu proposed a compromise,

in what he called the “near-far-paradox,” saying that the haka bodily movements can be made “near” yet “far” from the ‘uhinga meanings, the chief concern of ta’anga poetry (Helu 1999).

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KOLOSALIO GLOSSARY

‘Aati	art
Afo	harmony, simultaneous pitch
Ako, faiva	education, performance art of
Anga‘i-manu	animality; see fakaoli, faiva comedy
Anga‘i-tangata	sociality; see fakamamahi, faiva tragedy
‘Apiako	school
Auiiki	fine texture; see auvalevale, tu‘oiiki, tu‘ovalevale
Aulalahi	coarse texture; see tu‘olalahi coarse texture
Auvalevale	fine texture; see auiiki, tu‘oiiki, tu‘ovalevale
Ava	hole; see mata eye, point
‘Esa ‘Ou ‘Esa	SOS
Faifolau, faiva	voyaging, performance art of; see toutaivaka, faiva
Faiva	performance art
Faiva fasi	performance art of music, instrumental music or vocal music with instrumental accompaniment
Fakafelavai	intersection
Fakahoko	connection
Fakamā	shame; see fakamamahi, faiva tragedy
Fakamālō	acknowledgment
Fakamamahi	sadness, “sad things”
Fakamamahi, faiva	tragedy, performance art of
Fakamāvae	separation
Fakaoli	funniness, “funny things”
Fakaoli, faiva	comedy, performance art of
Fakatatau	mediation
Fasi	tone; tune, air, melody, sequential pitch; leading voice
Fefine	woman
Feleku	chaos
Fenāpasi	order
Fepaki	conflict
Filosofi	philosophy
Filosofi tā-vā ‘oe ‘iai	time–space philosophy of reality
Fonu	turtle
Fuo	form; see tā time/hit/beat; veape verb, action
Fuo-uhō	form-content
Ha‘a	professional class

Haka, faiva	dance, material art of
Hakafungahaka	art and literary device, i.e., dance; see hola and kaiha‘asi
Hala	path “path-finder,” path of knowledge; see tala composer of knowledge, vaka medium, receptacle, vessel and vehicle
Heliaki	art and literary device, i.e., poetical
Heliaki fakafefonuaki	constitutive metonymic heliaki
Heliaki fakafekauaki	associative metaphoric heliaki
Heliaki fakafetongiaki	qualitative epiphoric heliaki
Hiliaki	art and literary device, i.e., comical
Hiva	tone; song, sing
Hiva, faiva	music (vocal music), performance art of; see faiva fasi
Hoa	inseparable yet indispensable pair/binary of equal/same/similar and opposite/different/dissimilar entities/identities/tendencies; see Samoan soa
Hoakehekehe	pair/binary of opposite/different/dissimilar entities/identities/tendencies
Hoamālie	pair/binary of equal/same/similar entities/identities/tendencies
Hoatamaki	pair/binary of opposite/different/dissimilar entities/identities/tendencies
Hoatatau	pair/binary of equal/same/similar entities/identities/tendencies
Hola	dance device; see kaiha‘asi and hakafungahaka
‘Iai	reality
‘Ilo	knowledge
Kaiha‘asi	dance device; see hola and hakafungahaka
Kanivatu	type of ancient bird
Kata	laughter; see fakaoli, faiva comedy
Kava Tonga	name of vocal choral musical group; literally meaning kava drinking
Kohi	line; see laini
Kupu	verse; see veesi
Lahi	great; see levu, tele, nui
Laini	line; see kohi
Lalava, tufunga	kafa-sennit-lashing, material art of
Levu	great; see lahi, tele, nui
Liliulea	language translation

Liliulea, faiva	language translation, performance art of
Maau	order; see maau poem
Māfana	warmth; see vela fieriness and tauēlangi climatic elation
Mālie	beauty; see faka'ofa'ofa beauty
Malolelei	name of boat; see Tuaikeapau; “mālō ē lelei” thank-you for being good; greeting
Mata	eye; point; see ava, hole
Mata-ava	eye-hole; see mata, point
Ma'ungatala	reference
Motu	island; break
Motu'ivaka	old, worn-out, broken boat; see mutu'ivaka/poko'ivaka/popō'ivaka/potu'ivaka/putu'ivaka “old, worn-out, broken boat”
Mutu'ivaka	old, worn-out, broken boat; see motu'ivaka/poko'ivaka/popō'ivaka/potu'ivaka/putu'ivaka “old, worn-out, broken boat”
Ngali-poto	normality; see fakaoli, faiva comedy
Ngali-vale	absurdity; see fakaoli, faiva comedy
Ngalu	wave; see peau wave
Nimamea'a	fine art
Noa	0, zero-point
Nota	Tonganization of “note” in music
Nui	great; see levu/lahi/tele great
Ongo	sound; feeling; hearing
Peau	wave; see ngalu wave
Poko'ivaka	old, worn-out, broken, boat; see motu'ivaka/mutu'ivaka, popō'ivaka/potu'ivaka/putu'ivaka “old, worn-out, broken, boat”
Popo'ivaka	old, worn-out, broken, boat; see motu'ivaka/mutu'ivaka/poko'ivaka/potu'ivaka/putu'ivaka “old, worn-out, broken, boat”
Poto	skill
Potu'ivaka	old, worn-out, broken, boat; see motu'ivaka/mutu'ivaka/popō'ivaka/putu'ivaka “old, worn-out, broken, boat”
Potupotutatau	harmony
Pule'anga hau	empire
Pulotu	Western Moana Oceania ancestral homeland and afterworld

Pulotu fa’u	poet, composer of poetry
Pulotu haka	dancer, choreographer, composer of dance
Pulotu hiva/fasi	singer, musician, composer of music
Punake	master poet (ta’anga poetry, hiva music, and haka dance)
Punake kakato	full, knowledgeable, skillful poet
Punake kapo	partial, less knowledgeable, skillful poet
Putu’ivaka	old, worn-out, broken, boat; see motu’ivaka/mutu’ivaka/popu’ivaka/potu’ivaka “old, worn-out, broken, boat”
Tā	time; hit, beat, mark, blow; see veape verb, action; fuo form
Taa’ihaka	temporally marked bodily movements; see vaa’ihaka as spatially composed bodily movements, with both as hoa/soa pair, binary
Ta’anga, faiva	poetry, performance art of
Ta’anga hiva haka kakala	sung and danced poetry kakala; see hiva haka ta’anga ’ofa sung and danced poetry of love
Ta’anga hiva haka lakalaka	sung and danced poetry lakalaka
Tala	language as a composer of knowledge; see vaka medium, receptacle, vehicle, and vessel, hala path “path-finder”
Talangata	conclusion
Talanoa	talk; “critical-yet-harmonious-talk”
Talanoa fakafiefia	happy story; see fakaoli, faiva comedy
Talanoa fakamamahi	sad story; see fakamamahi, faiva tragedy
Tangata	man
Tatau	symmetry
Tauēlangi	climatic elation; see māfana warmth and vela fieriness
Tautahi	sea warriors of Vava’u and Ha’apai; see Tautai as variation of toutai
Tautai	navigator, fisherman; see tautahi as variation of tautai and toutai
Tā-vā	time-space; see fuo-uho, form-content
Tāvāism	pertaining to tā-vā, time-space philosophy of reality
Tāvāist	upholder of tāvāism
Tefito-he-loto-sino	body-centered/centric
Tefito-he-tu’a-sino	non-body-centered/centric

Te Ika 'a Maui	The Fish of Maui; north island of Aotearoa New Zealand; see Te Waka 'a Maui
Tele	great; see levu/lahi/nui
Te Waka 'a Maui	The Boat of Maui; south island of Aotearoa New Zealand; see Te Ika 'a Maui
Tofua'a	whale
Toutaiika	fisherman; see toutai as variation of tautai, Tautahi "Warriors of the Sea," i.e., Vava'u, Ha'apai (and 'Eua)
Toutaiika, faiva	fishing, performance art of
Toutai kui	blind navigator
Toutaivaka	navigator; see tautai/tautahi as variations of toutai
Toutaivaka, faiva	navigation, performance art of; see faifolau, faiva performance art of voyaging
Tuaikaepau	name of boat; literally meaning "slow-but-sure"
Tufunga	material art
Tufunga tohi	author, writer
Tuikakala, nimamea'a	flower-designing, fine art of
Tukupā	dedication
Tu'oiiki	fine texture; see tu'ovalevale/auiki/auvalevale fine texture
Tu'olalahi	coarse texture; see aulalahi coarse texture
Tu'ovalevale	fine texture; see tu'oiiki/auiki/auvalevale fine texture
Uho	content; see vā space; nauna/noun
Vā	space; see nauna/noun, object; uho content
Vaa'ihaka	spatially composed bodily movements; see taa'ihaka as temporally marked bodily movements, with both as hoa/soa, pair/binary
Vaka	medium, receptacle, vessel, vehicle; see Tala composer of knowledge and hala path-finder
Vale	ignorance; see mentally ill, mental illness
Veesi	verse; see kupu
Vela	fieriness; see māfana warmth and tauēlangi climatic elation

**LOFIA, KOE KUMI TU'I: THE SEARCH FOR A KING – A SUNG AND
DANCED POETRY OF TRAGEDY¹**

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We examine in this critical essay a sung and danced poetry of tragedy by Kaliopasi Fe'iloakitau Kaho about the people of Ha'apai leaving for Tongatapu in search for their king Tāufa'āhau. By making good use of the three types of heliaki, "metaphorically saying one thing but historically meaning another," he talks about the deep sadness of the people of Ha'apai, in thinking and feeling they have been deserted, promoting them to leave in search of their most beloved. Out of both frustration and desperation, they were determined and committed to embark on their mission, using whatever means and irrespective of conditions. By putting it in the context of the long history of both regional empires and local kingdoms, we argue that, while Tāufa'āhau remained King of Ha'apai, he was now also King of all Tonga, marking the rise of the fourth kingship, viz., Tu'i Tupou.

Talakamata Introduction

WE SET OUT IN THIS ESSAY to critically examine a ta'anga hiva haka lakalaka, sung and danced poetry lakalaka “Lofia, Koe Kumi Tu’i the Search for a King,” composed by punake kakato master poet Kaliopasi Fe’iloakitau Kaho² in 1943 for the village of Tongoleleka, the hereditary estate of noble Tuita (T.P. Kaho, unpublished data). The theme of the composition centers on the islands of Ha’apai, involving their search for Tāufa’āhau as Tu’i Ha’apai King of Ha’apai, who moved to permanently reside in Tongatapu following his victory as a hau victor and tu’i king over the whole of Tonga, as Tu’i ‘o Tonga King of Tonga. The lakalaka composition was revived in 1970, when it was put to music by pulotu hiva/fasi musician/composer Suli Kalekale and dance by pulotu haka/sino choreographers/dancers Suli Kalekale and Luseane Halaevalu Mata’aho Fotofili Tuita on the request of noble Ve’ehala (Leilua), who was also a master poet and orator for the katoanga celebrations of Tonga’s Tau’atāina as a British Protectorate. While most, if not all, of Moana Oceania was colonized, Tonga only went as far as a Protectorate of Britain. In this way, Tonga was not colonized technically; however, it was indirectly colonized in formal and substantial ways, as her all-embracing adoption of Western institutions and social, educational, political, economic, governmental, legal and constitutional, and religious systems (see ‘Ilaiū 2019; Lātūkefu 1974, 1975; Māhina 1986, 1992, 2010b). Suli choreographed the haka-‘a-tangata men’s dance, while Luseane was responsible for choreographing the haka-‘a-fafine women’s dance, referred to as haka-faka-tangata dance-in-the-style-of-men and haka-fakafafine dance-in-the-style-of-women, respectively (see Māhina 2011).³

The theme of the lakalaka composition as a “text,” viz., “koe kumi tu’i,” “the search for a king,” will be briefly reflected upon in the broader “context” of both the material–physical, psychological–emotional, and social–cultural evolution and revolution of mafai power on both the regional and national–local levels for a better understanding of the matter under exploration (see Māhina 1986, 1992). By this, reference is made to regional imperial activities involving the Tu’i Pulotu, Tu’i Manu’a, and Tu’i Tonga (see Bellwood 1987; Kirch 1980, 1984; also see Moa 2011), and national–local political developments, notably, the Tu’i Tonga, Tu’i Ha’atakalaua, and Tu’i Kanokupolu (Māhina 1986, 1992; Māhina, Ka’ili, and Ka’ili 2006), which peaked in the formation of what is now regarded as Tu’i Tupou, the fourth kingly line. By way of both “process” and “outcome,” this lakalaka composition as a great work of art and literature in poetry is chiefly concerned with the production of tatau symmetry, potupotutatau harmony, and mālie/faka’ofo’ofa beauty/quality, which is, in turn, engaged in the exhibition of māfana warmth, vela fieriness, and tauēlangi climatic elation (see Bott 1972; Māhina and ‘Alatini 2009; Newell 1947: 364–474; also see Biersack 1991:

231–68; Feldman 1980: 101–3). Both beauty/quality and utility/functionality as respective internal or intrinsic and external or extrinsic qualities are combined as both “process” and “outcome” by means of production logically preceding exhibition (see Māhina 2011; Māhina-Tuai 2017; Potauaine 2010, 2017).

Tongan Arts and Tongan Tā-Vā Philosophy of Art

Generally, Tongan arts are divided into three main genres, viz., faiva performance, tufunga material, and nimamea'a fine arts (see Māhina 2011; Potauaine 2010). Poetry, like music and dance, belongs to faiva performance arts; where faiva ta'anga poetry, faiva hiva/fasi music, and faiva haka dance lie in closer proximity, when poetry is composed and put to both music and dance, in that logical order of precedence (see Helu 1979; also see Māhina 2004a; Moyle 1987; Van der Ryn 2012). All three, poetry, music, and dance, are basically concerned with the mediation of 'uhinga human meanings in lea language, hiva/fasi/nota music/tones/notes in ongo sound, and haka movements in sino body, where they are transformed through sustained symmetry, harmony, and beauty from the hectic to the static (see Lear 2018; also see Anderson, Cullum, and Lycos 1982; Helu 1999, 2005, 2012; Kaeppler 1993). As for poetry, it is taken as a special language within a language, involving their mediation and transformation from the metaphorical to the historical languages (see Māhina 2004a, 2008a; Māhina, Ka'ili, and Ka'ili 2006). In old Tonga, both ako education and 'aati art, where the former is considered faiva ako performance art of education, were aligned to each other, when the three arts were organized along education which, in turn, was conducted across them, both simultaneously (see Māhina 2008b: 67–96). By way of “process,” education and art are primarily concerned with 'ilo knowledge (and potō skill) and beauty/quality, with their utility/functionality secondary in terms of “outcome” (see Anderson 1962; Māhina 2008b). Like all disciplinary practices and forms of social activities, education and art are investigative, transformative, and communicative in modus operandi, thereby combining both beauty/quality and utility/functionality as both “process” and “outcome,” where the former precedes the latter, in that logical order (see Māhina 1999: 41–69, 2004b, 2008b: 67–96).

Indigenous Tongan Tā-Vā Time-Space Philosophy of Art (see Lear 2018; Anderson, Cullum, and Lycos 1982; Potauaine and Māhina 2011; Māhina 2004c; Māhina-Tuai 2017) is a derivative of Indigenous Tongan Tā-Vā Time-Space Philosophy of Reality (see Ka'ili, Māhina, and Addo 2017: 1–7; Māhina 2010c: 168–202, 2017b: 105–32; also see Anderson 2007)⁴ where tā and vā are translated into English as “time” and “space” (see Kalavite 2019: 173–83, see also Kalavite 2010; Māhina 2009: 505–11; Williams 2009). Most, if not all, of the tāvāist philosophical tenets have a bearing on arts generally, and Tongan

arts specifically. The fact that *tā* time and *vā* space as ontological entities are the common of all things in reality, which are epistemologically organized in different ways across cultures (and languages) means that all arts are temporal-spatial, which are variously conducted in the creative process, with a plurality of social uses (see Māhina 2008b: 67–96; see also Anderson, Callum, and Lycos 1982). By the same token, all arts are therefore four-dimensional rather than three-dimensional, where in the latter they are problematically treated as both *ta'etā* “timeless” and *ta'efuo* “formless” (see Potauaine 2010). This means that *tā* time and *vā* space, like *fuo* form and *uho* content, are inseparable yet indispensable *hoa/soa*, pairs of equal/same/similar and opposite/different/dissimilar binaries in reality, where *tā* time and *fuo* form are verbs (or action-led) and definers of *vā* space and *uho* content, which are, in turn, nouns (or object-based) and composers of *tā* time and *fuo* form (see Ka'ili 2008, 2017a, 2017b: 62–71; Māhina 2017a: 133–53; Potauaine 2010, 2017: 154–179). Given that everywhere in reality, as in nature, mind and society is *fakafelavai* intersection, and there is nothing above *fakahoko* connection and *fakamāve* separation as inseparable yet indispensable *hoa/soa* pairs/binaries of *hoatau/hoamālie* equal/same/similar and *hoakehekehe/hoatamaki* opposite/different/dissimilar entities/identities/tendencies, all arts are concerned with the mediation of conflicts in the subject matters under the productive process through sustained symmetry, harmony, and beauty, followed by their social uses. In doing so, they are transformed from a condition of *felekeu/fepaki* chaos to a situation of *maau/fenāpasi* order, when two or more equal and opposite energies, forces, or tendencies meet at a common point, defined by a state of *noa 0* or zero-point, i.e., connection–separation (or intersection) and *mata-ava* eye-hole.⁵ This state of affairs qualifies the fact that order and conflict are of the same logical status, where order is itself a form of conflict.

History and Poetry: Tu'i Tonga, Tu'i Ha'atala, and Tu'i Kanokupolu

There can be several senses of history, which include the logical and the disciplinary (see Māhina 1992). By logical, reference is made to all things taking place in reality, as in nature, mind, and society. In *tāvāist* philosophical terms, all things in reality stand in eternal relations of exchange (or intersection), giving rise to order (or connection) and conflict (separation).⁶ But, the disciplinary sense refers to history as a discipline, where its logical sense is critiqued as knowledge of the *modus operandi* of all things as they really are in reality or temporality–spatiality as opposed to their subjective imaginings in terms of human interests. Really, knowledge is knowledge of reality, i.e., time and space, composed in *fonua/kalatua* culture and communicated in *tala/lea* language, both merely as social *vaka/hala/tala* vessels/vehicles/mediums. Unlike history,

poetry can be considered a special language within a language, which is by way of translation concerned with mediation of the metaphorical and historical languages (see Māhina 2004a, 2008a: 31–54; also see Helu 1979; Piddington 1963). As an artform, poetry deals with reality by means of abstraction in terms of heliaki as a poetical device, which involves “metaphorically saying one thing but historically meaning another,” as in ‘Aho‘eitu for Tu‘i Tonga, Fonuamotu for Tu‘i Ha‘atakalaua, and Pangai for Tu‘i Kanokupolu (koho/laini lines 5, 6 and 8) (see Ferris-Leary 2014; Kaeppler 2007; Kaho 1988; Māhina 2010a; Bott and Tavi 1982; Velt 2000). All things in reality change, and they do so ceaselessly. The evolutionary and revolutionary changes involving the origin, growth and development of the three (now four) kingly lines as counterposing equal and opposite tendencies are examined at the intersection, or connection and separation, of history and poetry (see Māhina 2011; also see Pond 1995).

Takafalu:⁷ The Monarch’s Back

Koe ta‘anga hiva haka lakalaka viki, Sung and danced poetry of praise
Maa‘imoa fakafatu/fakafa‘u ‘e Kuini Sālote, 1928, Poetry composed by
Queen Sālote, 1928
Fakahiva/fakafasi⁸ mo fakahaka/fakasino⁹ ‘e Vili Pusiaki, 1928, Music
and dance composed by Vili Pusiaki, 1928
Hiva mo haka ‘ehe Lomipeau, Sung and danced by Lomipeau Choral
Musical
Liliulea ‘Ingilisi ‘ehe kau tufungatohi, English translation by the authors

- | | |
|---|--|
| 1. Ke fakatulou moe takafalu | 1. My salutation to the monarch’s back |
| Moe ‘otu laine ¹⁰ toputapu ¹¹ | And the most sacred of sacred lines |
| Ne fetaulaki ‘o tapa tolu | Which meet and form a triangle |
| 4. Holo pē nofo he lau ‘otu | 4. Remain calm as I count the rows |
| Ne kamata ‘ia ‘Aho‘eitu | Which all began with ‘Aho‘eitu |
| Afe he tuliki Fonuamotu ¹² | Turning at the corner of Fonuamotu |
| Tu‘u moe tapa ‘i ‘Āhau ¹³ | Then stood and flashed at ‘Āhau |
| 8. Piliote ¹⁴ ‘i Pangai ¹⁵ ē fa‘u | 8. Ending the creation at Pangai |

The above excerpt of a great work of art and literature in faiva hiva haka ta‘anga lakalaka viki sung and dance poetry of praise, titled “Takafalu,” “The Monarch’s Back” (see Wood-Ellem 2004: 260–2) sets the scene for this short exercise, involving the exploration relating to the theme of another excellent sung and danced poetry titled “Lofia, Koe Kumi Tu‘i, the Search for a King” (T.P. Kaho, unpublished data)—specifically—and the rise of the fourth kingship Tu‘i Tupou—generally. This 58-kupu verse lakalaka composition

was composed by Queen Sālote in 1928 as a celebration of the leaving of her eldest son Crown Prince Tāufaāhau, with Tupou College Choir for Australia to raise funds for the college. Herein, Queen Sālote deals with history in poetry, where she mediates by means of translating the historical language to the poetical/metaphorical language through heliaki metaphors/symbols as a poetical device (see Helu 1999, 2005, 2012; Māhina 1992, 2009; Pond 1995; Wood-Ellem 1999, 2004). She begins with a salutation to the monarch (kohi/laini line 1), as well as the triangulation of the three kingly lines, the Tu'i Tonga, Tu'i Ha'atalalaua, and Tu'i Kanokupolu (kohi/laini lines 2 and 3). A Tu'i Kanokupolu herself, Queen Sālote is by descent related to all three lines by blood and marriage, all of which were now combined in the personhoods of her royal children. It all started with 'Aho'eitu as the first Tu'i Tonga, successively followed by the Tu'i Ha'atalalaua and later Tu'i Kanokupolu, symbolized by Fonuamotu and 'Āhau and Pangai, respectively (kohi/laini lines 4–7). She finally takes the Tu'i Kanokupolu as a clear marker of the end of the kingly history (kohi/laini line 8).

Koe Kumi Tu'i: The Search for a King

The punake Kaliopasi Fe'iloakitau Kaho continues to tussle with both poetry and history in “Lofia, Koe Kumi Tu'i The Search for a King” (T.P. Kaho, unpublished data) as a poetry of faiva fakamamahi tragedy, where he mediates the intersection, or connection and separation, of the metaphorical and historical languages involving their translation (see Kalavite 2019: 173–83, see also Kalavite 2010; Māhina 2009: 505–11). As a poetry of tragedy, it deals with the historical claims of Ha'apai over Tāufaāhau as a Tu'i Ha'apai, who they thought and felt had abandoned them for Tongatapu, where he now resided as a Tu'i Tupou, marking the beginning of a new and fourth kingship. All this came about as a result of the final victory of Tāufaāhau over Tu'i Tonga Laufilitonga and powerful Kanokupolu chiefs, which was hitherto begun by 'Ulukālala II (Fangupō/Feletoa), with a common reflection of one another and association with the Tau Tahi, Sea Warriors. Like 'Ulukālala II, who was first Tu'i Vava'u and later Tu'i Ha'apai, Tāufaāhau began as a Tu'i Ha'apai and then a Tu'i Vava'u (see Māhina 1992; also see 'Ilaiū 2019). The rise of the Tu'i Tupou, through 'Ulukālala II initially, and Tāufaāhau finally, led to the eventual fall of both the Tu'i Tonga and Tu'i Kanokupolu, which led alone to the demise of the already defunct Tu'i Ha'atalalaua. The search of Ha'apai for their tu'i king is a search for Tāufaāhau as a Tu'i Ha'apai, who was now the first Tu'i Tupou and new Tu'i 'o Tonga King of Tonga as Siaoisi (George) Tāufaāhau Tupou I. For Ha'apai, their search was out of desperation, frustration, and separation in seeking for benefaction, affection, and connection.

Lofia, Koe Kumi Tu'i Lofia: The Search for a King

Koe hiva moe haka ta'anga fakamamahi, A sung and danced poetry of tragedy

Fakafatu/fakafa'u 'e Kaliopasi Fe'iloakitau Kaho,¹⁶ 1943, Poetry composed by Kaliopasi Fe'iloakitau Kaho, 1943

Fakahiva/fakafasi¹⁷ 'e Suli Kalekale, 1970, Music composed by Suli Kalekale, 1970

Fakahaka/fakasino¹⁸ 'e Suli Kalekale mo Luseane Halaevalu Mata'aho Fotofili Tuita,¹⁹ 1970, Dance choreographed by Suli Kalekale and Luseane Halaevalu Mata'aho Fotofili Tuita, 1970

Liliulea 'Ingilisi 'ehe kau tufungatohi, English translation by the authors

1. 'E Lofia²⁰ ē ko 'eku tatau
'Otu Ha'apai²¹ nofo kau 'alu
'O kumia si'i Fo'ifātapu²³
Heka vaka pē teu kakau
5. Keu pāea ha muihakau

Fakatētēlousi pē keu a'u
Kehe keu tū'uta ki Tongatapu²⁴
'O 'ave 'ae pōpōaki pea tala moe fekau

Koe hanu ē 'ae Toakotu'uakitau²⁵
10. 'Oi fakapō 'isa na'a kuo ngalo au

Na'a kuo ke lata 'ihe Toakoma'afu?²⁶
Kuo ke li'aki ai au 'o lauita'u
Ko 'eku kole ē Fo'ikukuvalu²⁷
'Oua leva koā na'a ke li'aki au
15. Tatali koā ke 'aufua ē peau
Pea fasiloto moe 'Otu Lau²⁸

'Ilo 'ehe Ualulu moe Hikuvalu²⁹
Koe tālanga kuo 'osi fakapapau

Kuo 'osi matua 'i he 'Apikokau³⁰
20. Pea sila 'i 'i Mātuku'aetau³¹
'O veteki mei Velata³² kuo ma'u 'ae hau
He'ilo koe ho'o lata 'i Tongatapu?

1. Dear Lofia, here are my parting words
Remain as your Ha'apai,²² but let me go
To search for the beloved Fo'ifātapu
I shall ride a boat or simply swim
5. If stranded on a reef-edge, I will
persist

Even floating on my back, like a si leaf
By any means, my target is Tongatapu
To take the message and be the
messenger

Which is the petition of Toakotu'uakitau
10. Oh how woeful I am, if I've been
forgotten

By the way, have you liked Toakoma'afu?
That you have deserted me many a years
My only one plea, dear Fo'ikukuvalu
As of yet, please do not forsake me
15. Wait till the waves rise in formation
And the sea crests of Lau break in
succession

Only Ualulu and Hikuvalu know well
The dispute has been fixed once and for
all

It has been long settled at 'Apikokau
20. And sealed, it was at Mātuku'aetau
Disbanded at Velata, the victor has won
How have you liked to live in
Tongatapu?

Tau'akipulu³³ ē kei fakama'u
 Teu tuli ē hema 'ae la'³⁴
 25. Kuo ta'emanonga si'eku 'ofa
 Teu hake he Tu'alikutonga³⁵
 Tuikako hono sialetafa
 Ha'aku teunga kihe Hoositea³⁶
 Ngalu fānifo 'ae kakai siana
 30. Papa he Alafolauheavula³⁷
 Toka'one he Matekakuo'eva³⁸
 Toe hā koā ha lau?
 Teu tāfea 'i Ha'atafu³⁹
 Teuhie mo Kaloafu⁴⁰
 35. Namō'alie mo Pelukakau⁴¹

Teu fehu'i kia Hina 'i Hakautapu⁴²
 Teu 'eke ki Kanokupolu mo 'Āhau⁴³
 Faleha'akili⁴⁴ 'ena 'oku 'ifē 'ae hau?
 Koe fē 'a Ha'apai mo si'eku kakau
 40. Nofo pē 'i Tongatapu kau lau pē ē au
 Koe kakala ni ia ko hoto fakatalutalu

'Uli mai pea fakama'u
 Kau hao'uli pē koe hau
 Hangahango Pelehake koe kongakau

45. Koe fuefue hota kiefau

Ta'ovala kuo teu si'eta folau
 Leveleva ē 'eku malanga
 Kau foki au ki Tongoleleka⁴⁵
 'Oku kei tu'u pē 'ae 'Ōvava⁴⁶
 50. 'O mamata he maa'imoa
 Pungatea moe Pungakapa
 'I Paluki moe Loupua⁴⁷
 Moe Maka'umea 'o Tokemoana⁴⁸
 'O mamata 'i Fineumiuminoa⁴⁹
 55. Koe faifanga 'oe tou'anga
 He fakatamaki 'oe fonua

There's Tau'akipulu, the stronghold
 I shall hurry as the sun sets veering left
 25. My poor love has been unsettling
 Let me ascend at Tu'alikutonga
 That I plait a garland of fine gardenias
 My fitting outfit for the Hoositea
 Of breaking waves for men surfers
 30. A surf board at Alafolauheavula
 Landing I did at Matekakuo'eva
 What is more that's left to say?
 I shall drift along coastal Ha'atafu
 There stand both Teuhia and Kaloafu
 35. There are too Namō'alie and
 Pelukakau

Let me question Hina at Hakautapu
 I shall too ask Kanokupolu and 'Āhau
 Ye Faleha'akili, where's the king?
 A long way from Ha'apai, I've swum
 40. Though stay in Tongatapu, yet I still say
 This fragrance is mine rightful
 inheritance

Steer this way and keep to the mark
 Let me safely navigate for the king
 Standing guard are the shrubs at
 Pelehake

45. Our outer covers made of hibiscus
 bark

Put on as our waist-mats for voyaging
 That is the conclusion of my verse
 I shall now return to Tongoleleka
 There the 'Ōvava tree still stands
 50. To witness a great feat in evidence
 As well as Pungatea and Pungakapa
 At both Paluki and Loupua
 And Maka'umea of Tokemoana
 To fully view Fineumiuminoa
 55. The place of the huge sacrifice
 In strife of the land and people

The master poet Kaliopasi Fe'iloakitau Kaho bids farewell to Lofia on behalf of the ancient chiefs Tāufatofua, Fanualofanga and Kavamo'unga'one and the

whole of Ha'apai, taking his leave in search of Tu'i Ha'apai, King of Ha'apai, Tāufa'āhau, symbolized by the Fo'ifātapu (kohi/laini lines 1–3). While the poet truly recognizes the difficulties that lie ahead, he vows to take whatever means at his disposal, whether they be riding a boat, swimming the ocean, or floating on one's back, the ultimatum is to reach Tongatapu,⁵⁰ now the royal abode (kohi/laini lines 4–7). The poet is destined to take the message as a messenger, which is to carry and present a petition of Tu'uakitau, a symbol for Ha'apai, when both thinking and feeling they have been forgotten, and asked if he liked Toakoma'afu⁵¹ better, causing my desertion now for many years (kohi/laini lines 8–12). His only single plea to the Fo'ikukuvalu, symbolic name for Tāufa'āhau, that he does not forsake him as yet, thus waiting with patience instead until the waves swell,⁵² let alone the crests breaking at the Lau Group (kohi/laini lines 13–16). This is a metaphorical reference from the faiva fānifo surfing to a possible return as a powerful contender of the son of the eighteenth Tu'i Kanokupolu, Aleamotu'a, chief-warrior Ma'afu, now both Tu'i Lau and Tu'i Nayau and possibly the whole of Fiji as Tu'i Fisi by virtue of the rate and intensity of both the consolidation and expansion of his political power and social influence before her swift cession by King Cakobau to Queen Victoria.⁵³ However, the two of the notable pōvai war clubs Ualulu and Hikuvalu of Tāufa'āhau as a warrior of excellence and elegance know too well how safe and secure his Ha'apai power base is as the Tu'i Ha'apai (kohi/liani line 17).

And now the dispute has been settled once and for all at 'Apikokau, signed and sealed at Mātuku'aetau, finalizing it at Velata, where the victor/king was begotten (kohi/laini lines 18–21). But, how have you got to like and live in Tongatapu, when Tau'akipulu still holds and beholds Ha'apai as his stronghold (kohi/laini lines 22–23)? While the poet is wearied from his search, symbolized by the left-veering sunset in the hihifo west (kohi/laini line 24), he enumerates the landscape connections of Tāufa'āhau to both the Tu'i Tonga and Tu'i Kanokupolu through 'Uiha and 'Utulau, especially the beautiful sweet-scented flowers and sea passages for surfing (kohi/laini lines 25–31). On the other hand, he turns to the stronghold of the Tu'i Kanokupolu, making queries to key places and people, notably, Kanokupolu and 'Āhau and Faleha'ākili for the whereabouts of the Ha'apai victor and king (kohi/laini lines 32–38). The poet makes it well known that he has swum the distance all the way from Ha'apai in search of their king, and while Tongatapu stays in contentment with Tupou I as the king of all Tonga, Ha'apai still counts him as Tāufa'āhau, their very own victor and king (kohi/laini lines 38–41). Having established their claim, the poet, now a navigator, makes due preparation for the voyage back to Ha'apai with Tāufa'āhau, with the attire fitting for and befitting a king (kohi/laini lines 41–46). Now he bids farewell to Tongatapu and heads back to Ha'apai, where

they are received in great jubilation and celebration of the immense sacrifice, which led to the unification of the whole of Tonga under the rule of Tu'i Tupou (kohi/laini lines 47–56).

Rise and Fall of Empires: Tu'i Pulotu, Tu'i Manu'a, and Tu'i Tonga

On the regional level, there existed three *pule'anga hau* empires, viz., Tu'i Pulotu, Tu'i Manu'a, forsaken Tu'i Tonga, respectively associated with Fiji, Sāmoa, and Tonga, whose respective symbolic names were Pulotu Ancestral Homeland and Afterworld, Langi Sky, and Maama Earth. From a Tongan perspective, the whole world was divided among the three main deities, with Pulotu Ancestral Homeland/Afterworld/Fiji, Langi/Sky/Sāmoa, and Maama/Earth/Tonga allocated as respective domains of goddess Hikule'o, gods Tangaloa, and gods Maui (see Māhina 1986, 1992, 2019; also see Ka'ili 2019, Māhina, Ka'ili, and Ka'ili 2006). In a way, the Tongan perspective points to both the movement and settlement of Fiji, Sāmoa, and Tonga through trade and exchange of human and material resources that were both regional and chronological/local, which were propelled by both local/internal pressures and foreign/external influences. Such historical movement and settlement of people and goods and services are reflected on the level of the mythological movement and settlement of Pulotu Ancestral Homeland/Afterworld/Fiji, Langi/Sky/Sāmoa, and Maama/Earth/Tonga by both divine beings and mortals. On the other hand, such movement and settlement of people and things are embedded in both the historical and metaphorical arrangements of the past, present, and future, respectively represented by Fiji/Pulotu, Tonga/Maama, and Langi/Sāmoa (see Māhina 1986, 1992; also see Bellwood 1987; Gerstle and Raitt 1974; Gifford 1929; Irwin 1989). In this metaphorical yet historical context, the already-taken-place past is placed in the front as guides upon which the yet-to-take-place future is brought to bear, guided by refined past experiences, with both the illusive past and elusive future constantly arbitrated in the ever-changing present (see Hau'ofa 2000).

Like all social institutions, the three empires went through successive periods of incline and rise succeeded by periods of decline and fall, as in the empires of the Tu'i Pulotu, Tu'i Manu'a, and Tu'i Tonga. Whereas the tu'i king is regional/imperial, the 'eiki⁵⁴ chief is local/political, with both largely political and material. Both the successive periods of incline and rise, on the one hand, and decline and fall, on the other, are a function of the mediation of the local/internal pressures and foreign/external influences engendered by multi-directional movement of people and objects through trade and exchange of goods and services. Depending on their symmetry and/or asymmetry, involving the mediation of the intersection, or connection and separation, of tauhi-vā keeping socio-spatial relations and fai-fatongia performing socio-economic

functions, quality and 'aonga/ngāue utility/functionality can be either vā-lelei good socio-spatial relations and/or vā-kovi bad socio-economic obligations. In this context, the tauhi-vā keeping socio-spatial relations as spatial entities are temporally marked by fai-fatongia performing socio-economic functions which are, in turn, spatially composed. Obviously, we witness the incline and rise, followed by the decline and fall, of successive empires, beginning with the Tu'i Pulotu empire in Pulotu/Fiji, through the Tu'i Manu'a empire in Langi/Sāmoa, to the Tu'i Tonga empire in Maama/Tonga (see Māhina 1986, 1992, 2019; also see Ka'ili 2019).

Rise and Fall of Tu'i Tonga Empire

Oral history tells us of both the rigidity and multiplexity informed by both extremism and conservatism surrounding the Tu'i Pulotu empire in Pulotu/Fiji, which largely led to the separation and formation of the Tu'i Manu'a in Langi/Sāmoa, marked by a sense of futurism and liberalism. While that was so, Maama/Tonga continued making closer contacts with Pulotu/Fiji by way of knowledge, skill, and technology transfer through trade and exchange, notably, performance, material, and fine arts such as house-building, surfing, kava drinking, and domestication of crops and animals. The same rate went for Langi/Sāmoa/Manu'a, where creativity and innovation across the fields were bargained for and gained through trade and exchange, such as tufunga fonua social architecture and engineering, and faiva faifolau voyaging, and faiva toutaiika fishing. The Maui gods were in the forefront on both fronts, Pulotu/Fiji and Langi/Sāmoa, leading in the front from behind, involving the acquisition of knowledge and skills and technology used locally in Maama/Tonga. The Maui gods agitated against the absolute power and tyrannical authority of both the priestly class and landed aristocracy for the freedom of the people, symbolized by their being sky-raisers, sun-snarers, and javelin-throwers (see Ka'ili 2019: 23–29; also see Māhina 1986, 1992, 2019: 43–45). This paved the way for the incline and rise of the Tu'i Tongan empire in correspondence to the decline and fall of the Tu'i Manu'a empire.

Oral history talks about the incline and rise of Tu'i Tonga at the intersection of Langi/Sky and Maama/Earth as the respective divine realms of gods Tangaloa and gods Maui, which were connected and separated by a toa casuarina tree,⁵⁵ a symbolic pointer to their closer aristocratic links. The story also says that god Tangaloa 'Eitumātipu'a frequently climbed down from the Langi/Sky above and up from the Maama/Earth. In one of his trips down, he found the most beautiful Maama/Earth maiden, 'Ilaheva, later known as Va'epopua, whom he courted, resulting in the birth of their son 'Aho'eitu, in addition to five children he already had to a Langi/Sky woman. By virtue of the Langi/Sky and Maama/

Earth as symbolic names of Sāmoa and Tonga, it can be asserted that the father of 'Aho'eitu was probably a son of Tu'i Manu'a and mother of a Tongan woman of noble birth. One day, requested by his mother who directed him, 'Aho'eitu climbed up the toa casuarina tree in search of his Langi/Sky father god Tangaloa 'Eitumātupu'a. And upon finding and meeting him, his father then sent him to join his older Langi/Sky brothers, who were busily competing in the performance art of sika'ulutoa javelin-throwing. On first sight, his five brothers were jealous of his aestheticism and, later when he was invited to take part, athleticism. 'Aho'eitu was exceedingly skillful, unrivalled, and unbeaten, so they killed and ate him, and threw his head to the shrubs, and at his father's direction he was then later revived and brought back to life (see Māhina 1986, 1992).

By way of resolution, their Langi/Sky father Tangaloa directed that 'Aho'eitu was to go back to Maama/Earth, accompanied by his Langi/Sky brothers. 'Aho'eitu was to be appointed the first Tu'i Tonga, who by virtue of his divine-secular origins held both the godly-earthly offices, and his divine brothers were to be made his earthly attendants. Again, these tragic events are a "pointer" to political resistance from Tonga in the direction of Sāmoa, leveled at the power of Tu'i Manu'a, which led to bloody wars, with Tonga emerging triumphantly. So, the incline and rise of Tu'i Tonga empire gave in to the decline and fall of Tu'i Manu'a.⁵⁶ Following the aftermath of the bloody wars between Tonga and Sāmoa, it took some ten Tu'i Tonga as a period of nation building and rebuilding, when the eleventh Tu'i Tonga Lafa (P. Pua, pers. comm. 2018), son of Momo, the tenth Tu'i Tonga, extended his empire to both Fiji and Sāmoa and beyond. The building and rebuilding of Tonga and Tu'i Tonga empire met both local and foreign resistance, which resulted in the assassination of several Tu'i Tonga, notably, the twenty-third Tu'i Tonga Takalaua. The peak of the Tu'i Tonga empire began to decline, after attempts to put in place social alliance formations of some political and economic significance, cementing the center-periphery relationships.

Rise and Fall of Kingdoms/Kingships: Tu'i Tonga, Tu'i Ha'atalaua, and Tu'i Kanokupolu

Despite these measures, the Tu'i Tonga empire continued to decline and fall, which locally confined it to Tonga, thus slowly but surely marking the relative ending of the Tu'i Tonga and the new beginning of the Tu'i Ha'atalaua and later the Tu'i Kanokupolu as kingly lines. The decline and fall of the Tu'i Tonga empire continued to slowly but surely orient inwardly, with the Tu'i Tonga locally confined to Tonga, thereby making way for the incline and rise of the Tu'i Ha'atalaua, later followed by the Tu'i Kanokupolu. As kingly lines, the assassination of the tyrant Takalaua, twenty-third Tu'i Tonga, led to the separation of

the godly–earthly powers, where the former remained the divine role of the Tu'i Tonga and the latter relegated to Mo'ungātonga, first Tu'i Ha'atakalaua, whose heavenly role was to oversee the secular affairs. However, both the internal pressures and external influences continued to mount locally, which, in turn, led to the appointment of Ngata, the son of Mo'ungātonga, sixth Tu'i Ha'atakalaua, as the first Tu'i Kanokupolu. His Samoan mother, Tohu'ia, also known as Limapō, was a daughter of the ali'ipa'ia high chief 'Ama, also known as Kama of Sāfata, 'Upolu, Sāmoa. The separation of the godly–earthly powers meant that, while the Tu'i Tonga retained politics based on religion by partially relieving economics, both secular politics and economics were held by the Tu'i Kanokupolu.

This is made manifest in the shift of the Tu'i Tonga ha'a King of Tonga line/class/titles, which was based in economics, i.e., functions, e.g., ha'a faiva toutai-vaka professional performance class of navigators and ha'a tufunga tāmaka professional material class of stone-cutters as economic functions to the Tu'i Kanokupolu ha'a King of Kanokupolu line/class/titles, grounded in politics, i.e., persons, e.g., Ha'a Ngata, with branches Ha'a Ngatamotu'a, Ha'a Ngatatupu, and Ha'a Havea with branches Ha'a Havealahi and Ha'a Haveasi'i as political titles. This was a shift from economics, with politics held by the Tu'i Tonga, to politics, which was retained together with economics, by the Tu'i Kanokupolu, who exerted both political and economic control over the whole of Tonga. There was, then, a relative transition from a high degree of “centralization” of power in the Tu'i Tonga regime to a high degree of “decentralization” of power in the Tu'i Kanokupolu system. The political axis was now open for contestation among the political titles, as in the case of the political assassination of the fourteenth Tu'i Kanokupolu Tuku'aho in AD 1799, led by Kanokupolu high chiefs 'Ulukālala II (Fangupō/'Ulukālala) and his half-brother Tupouniua, when it threw the whole of Tonga into a bloody Civil War for around fifty odd years. It can be said that the rise of the Tu'i Kanokupolu was the beginning of what can be called the process of fakatau'atāina⁵⁷ “democratization” of the whole of Tonga.

Incline and Rise of Tu'i Tupou

The so-called process of fakatau'atāina democratization climaxed in the campaign of Tāufa'āhau for political supremacy over the whole of Tonga. He was known merely as Tāufa'āhau, who happened to be both firstly Tu'i Ha'apai and later Tu'i Vava'u. In fact, it was 'Ulukālala II, who, in the initial stages, was instrumental in laying down the foundation upon which Tāufa'āhau continued his political campaign. Had it not been for 'Ulukālala II, there'd have been no Tāufa'āhau; and had it not been for both, there'd have been no Tu'i Tupou nor a New Tonga; and had it not been for their being both Tu'i Vava'u–Tu'i Ha'apai and leading warriors of Tau Tahi Sea Warriors, there'd have been no commonly

shared legacy of lasting value. So, behind the greatness of Tāufa'āhau was the greatness of 'Ulukālala II (let alone the greatness of Shirley Baker) and vice versa as inseparable yet indispensable *hoa/soa*, pairs of equal/same/similar and opposite/different/dissimilar binaries (see essay 2 this volume). A Kanokupolu high chief and fearless warrior, 'Ulukālala II was also a close relative and confidant of Tāufa'āhau. 'Ulukālala II, like Tāufa'āhau, was firstly Tu'i Vava'u and later Tu'i Ha'apai. Like 'Ulukālala II, Tāufa'āhau was firstly Tu'i Ha'apai and later Tu'i Vava'u; both hand-picked their core groups of daring Ha'apai and Vava'u (and 'Eua) warriors, most of whom were not blood-related, and collectively named the Tau Tahi Sea Warriors (see 'Ilaiū 2019; Māhina 1986, 1992).

Both 'Ulukālala II, initially, followed by Tāufa'āhau, later, waged their respective wars against the powerful chiefs of Kanokupolu mostly in Tongatapu and, in the case of Tāufa'āhau, when he fought and won the final Battle of Velata⁵⁸ against the last and thirty-ninth Tu'i Tonga Laufilitonga, who died in AD 1865. Following his conversion to Christianity in AD 1834 and the defeat of Laufilitonga, Tāufa'āhau, now transformed from a fairly unknown, pre-Velata status to a well-known, post-Velata standing, set out in a campaign to convert the whole of Tonga to Christianity. Upon the death of the eighteenth Tu'i Kanokupolu Aleamotu'a (see Appendix C), Tāufa'āhau became Tu'i Kanokupolu in AD 1845. However, in 1839, he introduced the Vava'u Code, followed by the Parliament and Code of 1862, known as the Emancipation Edict, thereby freeing the people from bondage and the oppression of the chiefly classes, especially the powerful Kanokupolu chiefs and the 'eiki/tapu divine Tu'i Tonga and the ratification of the Constitution of 1875 (see Lātūkefu 1974, 1975; see also 'Ilaiū 2019; Māhina 1986, 1992).

The introduction of Codes of Law and the Constitution, where the foreign ideas of individual human rights and democratic principles can be said to be the zenith of the so-called process of fakatau'atāina democratization, now strictly replaced with and driven by Western ideologies, as opposed to the Tongan (Moanan) collective human rights and democratic ideals. Evidently, the Codes of Law and the Constitution are strictly Western and Christian in form, content, and function, having very little or no bearing on Tongan knowledge and culture (and language). From a tāvāist realist view, the opposition between these two dichotomies is reflected in the epistemological arrangements of tā time and vā space, where they are organized in singular, techno-teleological, individual, atomistic, and linear ways in the West, in stark contrast to their ordering in plural, cultural, collective, holistic, and circular ways in Tonga (and Moana Oceania). By defeating all his enemies, notably both the powerful chiefs of Kanokupolu and the Tu'i Tonga, the last and thirty-ninth Tu'i Tonga Laufilitonga, Tāufa'āhau, under the 1875 Constitution, became George (Siaosi) Tāufa'āhau Tupou I, the first new constitutional monarch, now unifying the whole of Tonga under his political rule. In addition to the three kingly lines,

namely, the Tu'i Tonga, Tu'i Ha'atakalaua, and Tu'i Kanokupolu (Appendices A, B, and C), a fourth kingly line named Tu'i Tupou has emerged (see Appendix D), having formidable socio-cultural and politico-historical associations with Tu'i Vava'u-Tu'i Ha'apai and Tau Tahi Sea Warriors, made up of fearless Vava'u, Ha'apai (and 'Eua) warriors.

The Tu'i Tupou can also be called Tu'i Vava'u-Tu'i Ha'apai or Tu'i Tau Tahi/Tu'i Tautahi under the personhood and political clout of Tāufa'āhau. The new regime is marked by the so-called "modern" trappings, viz., Codes of Law and the Constitution, Western education and technology, capitalist democracy (i.e., economics and politics), government, parliament (Westminster system), and religion. The same applies to the crown and seal, as well as the national flag, emblem, and anthem, which peaked in the cession of Tonga at Pouono, Neiafu, Vava'u, to the Christian God⁵⁹ for his "divine protection and guidance." This included its logo as the cross⁶⁰ and motto as Koe 'Otua mo Tonga Ko Hoku Tofi'a, God and Tonga are my inheritance. Even the two oldest Tongan secondary schools, Tupou College and Tonga College, were respectively named after Tupou and Tonga, that is the Tu'i Tupou now Tonga's kingly line, for the chief purposes of teaching and training people for both the church and state, respectively. The two colleges belonged to Tonga, now under the rulership of the Tu'i Tupou, and neither the church nor the state have ownership. This is reflected in their respective logos, mottos, and colors, viz., the 'unga mud-crab, Tonga mo'unga kihe loto Tonga's mountain in the heart, and lanumoana/lanulangi blue for Tupou College and the 'akau-fakalava/kolosi cross, mate ma'a Tonga die for Tonga, and kulokula/kula red for Tonga College. While the former are secular/earthly attributes, the latter are sacred/godly characters.

Also, there was the creation of the new village of the Tau Tahi Sea Warriors named Kolofo'ou New-village, which led to the newly named Kolomotu'a Old-village as the old village of the last and eighteenth Tu'i Kanokupolu Aleamotu'a. Formerly, both villages, Kolofo'ou and Kolomotu'a, were collectively known as Nuku'alofa,⁶¹ differentiated by the Hala Vaha'akolo, i.e., Road Between-villages. The Royal Palace is fixed at the shoreline corners of the Hala Vaha'akolo Road Between-villages, which divided Kolomotu'a and Kolofo'ou, marking the end of the Tu'i Kanokupolu rule and the start of the Tu'i Tupou regime. In addition, there are the four palaces of the Tu'i Tupou, viz., Fangatongo in Neiafu, Vava'u; Tau'akipulu in Pangai, Ha'apai; 'Ohonua in 'Ohonua, 'Eua; and Kolofo'ou in Nuku'alofa, Tonga'eiki, Tongatapu, or Tongalahi. These are, in both their individuality and totality, the many attributes of the present and fourth kingship, Tu'i Tupou, of the Tau Tahi Sea Warriors made up of the daring warriors of Vava'u, Ha'apai, and 'Eua, newly renumbered Tupou I, Tupou II, Tupou III, Tupou IV, Tupou V, and now Tupou VI.

While the four kingly lines, Tu'i Tonga, Tu'i Ha'atalaaua, Tu'i Kanokupolu, and Tu'i Tupou, are socially connected by toto bloodlines, they are politically separated by ha'a⁶² titles. The situation of the punake-toutai, poet-navigator, Ula-mo-Leka, who was a direct descendant of the respective toutai navigators of the Tu'i Kanokupolu and Tu'i Tonga, Ula mo Leka, is a case in point. He deals with the intersection or connection and separation of social bloodlines and political relations in his maau poem "Folau ki Niua" "Voyage to Niua," as in the following excerpt: 'Isa 'ae vā 'o 'Uta mo Lalo, Alas the space between 'Uta and Lalo, Ka puna ha manu pea tō, If a seabird flies the distance, it falls, Ka kuo na taha 'i hoku sino, Yet, they've been one in my person. He made reference to the social principles of the 'eiki/tapu, chiefly/sacred and tu'a/ngofua, commoner/secular, respectively separating the ha'a tu'i kingly titles Kauhala'uta as a symbol for the Tu'i Tonga and Kauhala'alo as an allegory for the Tu'i Kanokupolu, who are related through toto bloodlines. Despite the political separation of the Tu'i Tonga and Tu'i Kanokupolu by way of ha'a titles, Ula-mo-Leka nevertheless recognizes their social connection by means of 'eiki/tapu chiefly/sacred and tu'a/ngofua commoner/secular. This course of history for Ula-mo-Leka is a cause for celebration in poetry, as were both the Takafalu, The King's Back and Lofia, Koe Kumi Tu'i, The Search For A King by Queen Sālote and Kaliopasi Fe'iloakitau Kaho, respectively.

This is evident in their collateral segmentation in both vertical and horizontal ways, as in the case of the appointment of Mo'ungāmotu'a, son of Takalaua the twenty-third Tu'i Tonga, as the first Tu'i Ha'atalaaua, and the installation of Ngata, son of the sixth Tu'i Ha'atalaaua, Mo'ungātonga, as the first Tu'i Kanokupolu. The same can be said about the case of Tāufa'āhau, son of Tupouto'a the seventeenth Tu'i Kanokupolu, who instituted and constituted the Tu'i Tupou as a fourth kingship under the new name and title George (Siaosi) Tāufa'āhau Tupou I or Tu'i Tupou I, followed by Tu'i Tupou II, Tu'i Tupou III, Tu'i Tupou IV, Tu'i Tupou V, and the present incumbent, Tu'i Tupou VI. We can see similarities on the regional imperial level, especially the decline and fall of the Tu'i Manu'a empire and the incline and rise of the Tu'i Tonga empire. Given that 'Aho'eitu was the son of a Tu'i Manu'a, his entitlement as the first Tu'i Tonga led to their separation as both empires and kingships, though their common connection remained through their bloodlines. This runs parallel to the necessarily indivisible but unavoidable role played by the Samoan mother of the first Tu'i Kanokupolu in separating it from the Tu'i Ha'atalaaua, like the role of the Tongan mother of 'Aho'eitu, first Tu'i Tonga, which involved the formation and ultimate collateral segmentation of the Tu'i Tonga empire from the Tu'i Manu'a empire.

Talangata Conclusion

The search by Ha'apai of the Tu'i Ha'apai, where history is retold in poetry, i.e., "Lofia, Koe Kumi Tu'i The Search for a King" by Kaliopasi Fe'iloakitau Kaho, involving the mediation of the historical and metaphorical languages by way of translation, is made meaningful in the broader context of both the evolution and revolution of power on both the regional imperial and local political levels. This is made manifest in the respective tripartite relationships between the Tu'i Puluotu, Tu'i Manu'a, and Tu'i Tonga empires, on the one hand, and the Tu'i Tonga, Tu'i Ha'atalaua, and Tu'i Kanokupolu kingdoms, on the other. One can say that, as far as the evolution and revolution of power in Tonga on both the regional imperial and local political levels were concerned, a movement began from the local to the regional, when the axis was slowly but surely changed to a movement from the regional to the local. This became the focus of the search, on the place of Tāufa'āhau, firstly, a Tu'i Ha'apai-Tu'i Vava'u and, secondly, a Tu'i Tupou, in the scheme of things, notably, the growth and development through collateral segmentation of the three kingly lines, viz., the Tu'i Tonga, Tu'i Ha'atalaua, and especially Tu'i Kanokupolu. This was the segment of history retold by Queen Sālote in poetry, titled "Takafalu, The Monarch's Back," where she thought and felt that the Tu'i Kanokupolu was the end of the kingship history. Yet, contrarily, history repeated itself, not wholly but rather partially, as in the ending of both the Tu'i Ha'apai-Tu'i Vava'u and Tu'i Kanokupolu and the beginning of the new and fourth kingly lines Tu'i Tupou in the personhood of George (Siaosi) Tāufa'āhau Tupou I, succeeded by George (Siaosi) Tāufa'āhau Tupou II, Charlotte (Sālote) Mafile'ō Pilolevu Tupou III, Tāufa'āhau Tupou IV, George (Siaosi) Tupou V, and now Tupou VI.

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NOTES

¹A shorter version of this essay was presented at the Empire and Religion: A Non-Western Legal History Conference, November 16–17, 2006, as part of the Intellectual History of International Law: Empire and Religion Project, Erik Castren Institute of International Law and Human Rights, University of Helsinki, Finland.

²He served as the Fakamaau Government Magistrate of Ha‘apai.

³The masculinity associated with haka fakatangata dance-in-the-style-of-men is sharper, more abrupt, and angular 45/45 degrees in arrangement, while the femininity linked to haka fakafefine dance-in-the-style-of-women is much more rounded, soft, and curvature 30/60 degrees in organization.

⁴Sydney Realism (or Temporalism–Spatialism), like Tongan Tāvāism, is a brand of philosophy, where the former is based in reality, i.e., time and space, and the latter is grounded in tā and vā time and space, i.e., reality. Sydney Realism and Tongan Tāvāism, like British Empiricism, are reality-reliant as opposed to German Idealism, French Rationalism, and American Pragmatism as brands of philosophy, which are mind-dependent.

⁵Or connection and separation as a form of intersection.

⁶That is, a corollary everywhere in reality, as in nature, mind, and society, is intersection, and there is nothing above connection and separation.

⁷A honorific term for the monarch’s back.

⁸The arrangement of the fasi melody is subject to various changes that are symmetrically mediated in terms of fepaki tension and fenāpasi release through sustained potupotutatau harmony in the production of mālie/faka‘ofo‘ofa beauty/quality. By way of “process,” the main melodic kupesi motif evolves across the four main movements, which, together with a steady sense of increasing tempo, achieves a feeling of consistently moving toward climax. By way of “outcome,” the “process” gives rise to māfana warmth, vela fieriness, and tauēlangi climatic elation, as ‘aonga/ngāue utilitarian/functional qualities of some therapeutic, hypnotic, or psychoanalytic importance (see Lear 2018; also see Māhina-Tuai 2017; Potauaine 2017). A tāvāist musical analysis of “Takafalu” can be found in Lear (2018).

⁹Both the poetry and general musical setting are fixed, but the dance is largely open to the creativity and innovation of subsequent pulotu haka composers of dance.

¹⁰Or laini, line.

¹¹Doubly taboo.

¹²Also known as Fonuatanu “land-filled island,” hence Fonuamotu “land connected and separated, i.e., intersected by sea, ocean or water, i.e., island,” which is the royal residence of Tu‘i Ha‘atakalua, also named Kauhalalalo “Lower-road-side” as opposed to Olotele as the royal residence of Tu‘i Tonga, which is symbolized as Kauhala‘uta ‘Upper-road-side. Both are situ-

ated on both the lower and upper sides of the road to Heketā, the former royal residence of Tu'i Tonga, in the hahake east.

¹³Āhau was named after Āsau in Sāmoa, where many of the tufunga material artists of different professions were recruited for the upkeep of affairs of Tu'i Kanokupolu as king of Sāmoa.

¹⁴Tonganized of the English word period, i.e., end or full-stop.

¹⁵A heliaki metaphor for Kanokupolu, royal residence of Tu'i Kanokupolu, with the word “kanokupolu” meaning umbilical cord of 'Upolu, in view of Limapō (also known as Tohu'ia), mother of Ngata, first Tu'i Kanokupolu, who was a daughter of ali'ipa'ia high chief Ama or Kama of Sāfata, 'Upolu, in Sāmoa. Originally, this new line of kings was called Tu'i Ha'amo'unga after Mo'ungāmotu'a, sixth Tu'i Ha'atakaluā, father of the first Tu'i Kanokupolu Ngata but was later changed to Tu'i Kanokupolu probably because of the powerful Samoans accompanying Limapō or Tohu'ia.

¹⁶The poet Kaliopasi Fe'iloakitau Kaho was a direct descendant who also belonged to the ha'a toutaivaka and ha'a toutaiika professional classes of long-distance voyaging and deep-sea fishing, collectively known as Fokololoehau, together with Leka, Ula, and 'Akau'ola, who is the head of the kau Moala, made up of Moala Lahi, Moala Leameivaka, Moala Ngalongalo, Moala Toutai, and Moala Folau (S. Faletau, pers. comm., 2020). Also see Velt (1990) on aspects of Tonga astronomy.

¹⁷Like in “Takafalu,” “The Monarch's Back,” kohi/laini lines 1–7, 8–20 (plus 21–24), 25–42 and 43–56 are connected and separated, that is intersected, by the hoa/soa, pairing/binary of repetition and key musical changes; which, in their ongoing production of potupotutatau harmony by way of fepaki conflict and fenāpasi resolution—as internal or intrinsic aesthetic qualities relating to beauty/quality—consistently raise the physical, psychological, and emotional effects and affects as outcomes, from māfana inner warmth to vela fire, to tauēlangi climatic elation—that is, the external or extrinsic aesthetic qualities relating to utility/function.

¹⁸Unlike the poetry and composed musical setting, the dance choreography is fixed only to a certain extent, where some of the old movements may be mixed with the new ones, informed by the creativity and innovation of the pulotu haka composer of dance.

¹⁹She was at the time-space married to noble Tuita (Toluafe, 'Isileli Tupou), whose children were Laufilitonga, Siaosi Makahokovalu, and Solomone Tu'iniua. Noble Tuita (Toluafe, 'Isileli Tupou) was followed by his son noble Tuita (Laufilitonga), who was, in turn, succeeded by his son noble Tuita (Ma'ulupekotofa), the present holder of the noble title. Apart from being a noble, the hereditary title Tuita belongs in the ha'a toutaivaka professional class of long-distance navigators and ha'a toutaika professional class of deep-sea fishermen, including the kau Moala led by 'Akau'ola, as well as Leka and Ula, which are collectively called Fokololoehau (L. Tuita-Lafitani, pers. comm., 2020).

²⁰Lofia is the name of the ngoto'umu crater of the mo'ungaafi volcano on the high island of Tofua adjacent to the high volcanic island of Kao. Both Tofua and Kao, including Lofia, are used as heliaki metaphors/symbols for Ha'apai Islands.

²¹There are two meanings of 'Otu Ha'apai, one is for the Ha'apai Islands, and the other is for the three original high chiefs named Taufatofua, Fanualofanga, and Kavamo'unga'one sent out by the Tu'i Tonga to the outer islands, including Ha'apai, as governors. The fourth title Tuiā, now defunct, was stationed at the island of Felemea and 'Uiha (Taufatofua [Tēvita Finau], pers. comm., 2020).

²²Or Taufatofua, Fanualofanga, and Kavamo'unga'one, the so-called 'Otu Ha'apai as the ancient high chiefs of Ha'apai Islands.

²³Symbol for Tāufa'āhau as first and foremost Tu'i Ha'apai and later Tu'i Ha'apai, usually shortened as 'Uluakifā; see Fo'ikukuvalu.

²⁴Or Tonga'eiki or Tongalahi, i.e., Tonga abundant in chiefness and taboo, both as godly attributes, originated in the godly–earthly origins of the first Tu'i Tonga, whose Langi Sky/Samoan father was god Tangaloa 'Eitumātupu'a and Maama Earth/Tongan mother was 'Ilaheva (also known as Va'epopua) a woman of noble birth.

²⁵A toa casuarina/ironwood tree named Tu'uakitau as a symbol for Ha'apai, which was associated with the war waged by Tāufa'āhau against the last and thirty-ninth Tu'i Tonga Laufiletonga.

²⁶A symbolic name for the notable chief and warrior Ma'afu, son of the eighteenth Tu'i Kanokupolu Aleamotu'a (Faletuipapai), meaning To'a ko Ma'afu Warrior called Ma'afu, who was eligible as Tāufa'āhau, son of Tupouto'a, seventeenth Tu'i Kanokupolu, for the Tu'i Kanokupolu.

²⁷A symbolic name for Tāufa'āhau, with both Fo'ifātapu and Fo'ikukuvalu as sweet-scented fruits and flowers of fā and kukuvalu as species of pandanus plants.

²⁸The 'Otu Lau Islands are in Fiji, where the Tongan daring warrior-chief Ma'afu (also known as Ma'afu Fisi Ma'afu of Fiji) was Tu'i Lau and was close to being Tu'i Fisi had it not been for the cession of Fiji to Queen Victoria.

²⁹Both Ualulu and Hikuvalu were the famous war clubs of Tāufa'āhau, with the latter Hikuvalu Eight-tailed club named after the sika javelin of his father Tupouto'a, seventeenth Tu'i Kanokupolu, named Sikahikuvalu eight-tailed javelin (S. L. 'Ilaiū, pers. comm., 2020). Cf. Mokohikuvalu eight-tailed lizard associated with Ha'a Fakafanua in Ma'ofanga and Nga'akau short for Fufulu'anga'akau'amakau adjacent to Tefisi, Vava'u.

³⁰A place name related to the famous battle at Velata.

³¹A place name, see endnote 27.

³²Name of the Tu'i Tonga fortress.

³³A place name, see endnotes 27 and 28.

³⁴The hihifo west where the sun sets is associated with the hema left, both as symbols for refine women and, on the ontological level, vā space and uho content.

³⁵A symbolic name for Fua'amotu, i.e., Tu'alikutonga the cliffed southern windward side, best known for its sweet-smelling sialetafa gardenias; see Hoositea.

³⁶A symbolic name for Fua'amotu, referring to the white waves of the cliffed windward side, breaking like white horses.

³⁷A symbolic name for the village of 'Utulau next to the village of Houma, whose liku cliffed windward side is named Tu'alikuhouma'utulau adjacent to the Tu'alikutonga, also known as Tu'alikutapu. Cf. Tu'alikuohihifo, where 'Āhau, Kanokupolu, and Ha'atafu are situated in Vahe Hihifo Western District.

³⁸A place name.

³⁹Name of the village at the western tip of Tonga'eiki, Tongatapu, or Tongalahi next to the village of Kanokupolu.

⁴⁰As maka punga coral at the reefs in Ha'atafu named after Teuhie and Kaloafu.

⁴¹Name of fanga beaches at Ha'atafu and Kanokupolu villages.

⁴²Name of a reef at Kanokupolu village, considered chiefly for its kingly association.

⁴³Name of village adjacent to the village of Kanokupolu closely linked to the Tu'i Kanokupolu, where such material artists as tufunga langafale house-builders and tufunga fo'uvaka boat-builders from the Āsau in Savai'i, Sāmoa, for the Tu'i Kanokupolu.

⁴⁴Faleha'akili "House-of-Kili" as a ha'a title originated in Kili, one of the chiefly relatives of Limapō/Tohu'ia, who were responsible for the installation of Tu'i Kanokupolu.

⁴⁵Name of village in Hihifo, Pangai, Ha'apai, the hereditary estate of Noble Tuita.

⁴⁶An 'Ovava tree associated with the battle at Velata as a symbol for the victory of Tāufa'āhau over Tu'i Tonga Laufilitonga at his fortress Velata.

⁴⁷Names of the maka rocks/stones linked to the kasivaki performance art of undersea rugby, which involved the performance art of kakau swimming, associated with Tāufa'āhau; also a symbol for his war efforts.

⁴⁸The Maka'umea was a rock at Tongoleleka, where 'umea red clay was prepared as a hair-wash of the chief Tokemoana, a title appointed by the Tu'i Tonga. The last Tokemoana was killed in the war between Tāufa'āhau and Laufilitonga at Velata; also a symbol for Tongaoeleka.

⁴⁹A place name and a symbol for the war efforts at Velata.

⁵⁰Also known as Tonga'eiki and Tongalahi.

⁵¹Toakoma'afu is thought and felt to be a reference to the to'a ko Ma'afu chief-warrior Ma'afu, son of the eighteenth Tu'i Kanokupolu Aleamotu'a, a possible contender of Tāufa'āhau, now Tu'i Tupou I, son of Tupouto'a, seventeenth Tu'i Kanokupolu (Havelulahi [Ma'asi Taukei'aho], pers. comm., 2020).

⁵²Both the words aufua and akefua mean swelling waves used in faiva fānifo, the performance art of surfing.

⁵³In fact, he was already widely popularly known as Ma'afu Fisi Ma'afu of Fiji.

⁵⁴See such variations as ali'i, aliki, ari'i, ariki, and 'eueiki.

⁵⁵Or ironwood toa tree, a metaphor for both royalty and aristocracy.

⁵⁶Or, like before, the incline and rise of the Tu'i Manu'a empire, causing the decline and fall of the Tu'i Pulotu empire.

⁵⁷The Tongan political and economic systems are named tauhivā keeping socio-spatial relations and fai-fatongia performing socio-economic functions, where the former as spatial entities are temporally marked the latter as temporal identities are spatially constituted in both the productive and reproductive spheres. Depending on the symmetry or asymmetry of their mediation, it can either be vā-lelei good socio-spatial relation or vā-kovi bad socio-spatial relations, respectively resulting in either melino stability, tu'umalie prosperity, and tau'atāina autonomy or moveuveu instability, tu'utāmaki poverty, and pōpula tyranny. The Tongan word for democracy, defined as the government of the people by the people for the people, is tau'atāina, which literally means "struggle for a bigger space," as opposed to pōpula, literally

meaning “caught in a smaller space.” Whereas democracy is self-centric, tau’atāina is non-self-centric. Cf. Samoan parallel, viz., teulevā decorating socio-spatial relations and tautua enacting socio-economic services (see Hau’ofa 2005; Ka’ili 2008, 2017a, 2017b).

⁵⁸Velata was the fortress of Tu’i Tonga Laufilitonga at Lifuka in Ha’apai.

⁵⁹That is, Tuku-Fonua-ki-Langi Cession-of-People-and-Land-to-the-Sky, i.e., God, or Tuku-Fonua-’i-Pouono Cession-of-Land-and-People-at-Pouono, which was followed by the planting of the toa and ‘ovava trees, named Toa-ko-Tuku-ki-Langi Casuarina-Tree-of-Cession-to-the-Sky and ‘Ovava-ko-Tauhi-Kiai ‘Ovava-Tree-of-Keeping-Cession-to-the-Sky.

⁶⁰That is, Kolosi ‘oe ‘Akaufakalava, the Cross of Christ.

⁶¹As in the name Kolotau Nuku’alofa Fortress of Nuku’alofa, which was situated on the sia mound Sia-’o-Veiongo (i.e., Sia-’o-Vaiongo) on the opposite side of Hala Vaha’akolo that is now Kolomotu’a, following the naming of the new village of Tau Tahī Sea Warriors as Kolofo’ou.

⁶²The word ha’a is used here in the Samoan, Muifonua, Tu’i Kanokupolu political sense, which is associated with titles, i.e., persons, e.g., Ha’a Tu’i Tonga, Ha’a Tu’i Kanokupolu, and Ha’a Tu’i Tupou—as opposed to its use in the Tongan, Kauhala’uta, Tu’i Tonga economic sense, related to functions, i.e., fatongia, e.g., ha’a faiva punake professional class of performance poets, ha’a faiva faifolau professional class of performance voyagers, ha’a tufunga nimatapu professional class of material undertakers, and ha’a nimamea’ā lālanga professional class of mat-weavers.

⁶³He was nicknamed Tu’itātui “King-hit-knees” for his tyrannical rule by putting his subjects on their knees. His royal tombs were Langi Mo’ungalafa and Langi Heketā, respectively named after him and his royal residence. The name Heketā “Crawl-and-hit” is linked to the name Tu’itātui “King-hit-knees,” both as nicknames for his tyranny.

⁶⁴Oral history says that it was a piece of wood from a tou tree made by a great make-believe king (see Māhina 1986, 1992).

⁶⁵The word Fekai “Wild and Ferocious” is a nickname for the brutality and viciousness of Kau’ulufonua in his pursuit of the assassins of his father Takalaua, twenty-third Tu’i Tonga.

⁶⁶Who also met Cook AD 1777.

⁶⁷Who also met Captain Cook AD 1777.

⁶⁸Who was killed at the Battle of Te’ēkiu.

⁶⁹The name George is often used and referred to in Tongan as Siaoisi, following the name George as a British royal name.

⁷⁰The royal Tongan name Tupou is derived from the aristocratic Fijian name Tubou.

⁷¹The name Sālote is Tongan for the name Charlotte, a royal British name.

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KOLOSALIO GLOSSARY

Afo	harmony, simultaneous pitch
'Afua	wave swell; see akefua wave swell
'Akaufakalava	cross; see kolosi cross
Akefua	wave swell; see 'afua wave swell
Ako	education; see school; learning
'Ali'i	chiefly; see 'eiki
Ali'ipa'ia	Samoan for high chief
'Alik	chiefly; see 'eiki
'Aonga	utility/functionality; see ngāue utility/functionality
Ari'i	chiefly; see 'eiki
Ariki	chiefly; see 'eiki
'Atamai	mind
Ava	hole
'Eiki	chief, chiefly; see kingly, godly; tapu/taboo
Faiva	performance art
Faiva faifolau	performance art of voyaging
Faiva fakamamahi	performance art of tragedy
Faiva fānifo	performance art of surfing
Faiva sika'ulutoa	performance art of javelin-throwing
Faiva ta'anga	performance art of poetry
Faiva tauhifonua	performance art of keeping people and land, i.e., human-environment

Faiva toutaiika	performance art of fishing
Faiva toutaivaka	performance art of voyaging
Fakafelavai	intersection
Fakahoko	connection
Fakakaukau	thinking
Fakamāvae	separation
Faka'ofa'ofa	beauty/quality; see mālie beauty/quality
Fanua	see fenua, fonua, hanua, honua, vanua, whenua
Fasi	tone, tune, air, melody, sequential pitch, leading voice
Fatongia	socio-economic obligations
Fefine	woman
Felekeu	chaos; see fepaki chaos
Fenāpasi	order; see maau order
Fenua	see fanua, fonua, hanua, honua, vanua, whenua
Fepaki	chaos
Fonua	see fanua, fenua, hanua, honua, vanua, whenua, people and land; see also fetus and mother's placenta; dead and burial places
Fuo	form
Fuo-uho	form-content
Ha'a	professional economic class or economic functions, e.g., ha'a tufunga langafale house-building; professional political class or political titles/persons, e.g., ha'a Ngata
Ha'a faiva toutaivaka	professional class of performance art of voyaging
Ha'a tufunga	professional class of material artists
Haka-'a-fafine	women's dance
Haka-'a-tangata	men's dance
Haka-fakafafine	style of women's haka bodily movements
Haka-fakatangata	style of men's haka bodily movements
Hala	medium/vessel/vehicle; see vaka/tala medium/vessel/vehicle
Hau	victor, king
Hawaiki	symbolic name for Cook Islands; ancestral homeland and afterworld of eastern Moana people
Hema	left; see hihifo west, with both as symbols for tragedy
Hoa	see Samoan soa; inseparable pair/binary; pairs/binaries

Hoakehekehe	pairs/binaries of opposite/different/dissimilar identities/identities/tendencies
Hoamalie	pairs/binaries of equal/same/similar identities/identities/tendencies
Hoatamaki	pairs/binaries of opposite/different/dissimilar identities/identities/tendencies
Hoatatau	pairs/binaries of equal/same/similar identities/identities/tendencies
ʻIlo	knowledge (find; finding)
ʻInasi	tributary practice of presentation of the best yields of the land (and people) to Tu'i Tonga; see polo-polo as its smaller version
Kā	time; see tā/tarag time; Hawaiian cognate for tā
Kalia	double-hulled canoe
Kā-wā	time-space; see tā-vā time-space
Kohi	line; see tohi line/writing; see laini line
Kolosi	cross; see 'akaufakalava cross
Kumi	search
Lahi	great; greatness
Lakalaka	type of poetry, music, and dance
Langi	sky; symbolic name for Sāmoa; royal tombs of Tu'i Tonga
Lanulangi	blue (i.e., blue ocean); see lanulangi blue (i.e., blue sky)
Loto	inside/desire/heart
Maa'imoa	honorific word for work
Maama	earth; symbolic name for Tonga
Maau	order; see fenāpasi order
Mafai	constitutive power; cf. potential energy
Māfana	warmth
Mālie	beauty/quality; see faka'ofa'ofa beauty/quality
Mana	agency for active power; also see pule authority/kinetic energy
Mata	eye
Mata-ava	eye-hole
Melino	stability
Moana	Ocean; name of people of the Moana/Oceania
Nimamea'a	fine art
Nimamea'a koka'anga	fine art of bark-cloth-making
Ngāue	utility/functionality; see 'aonga utility/functionality
Ongo	sound/feeling/hearing

Ouau	protocol, ritual
‘Ovava	name of tree
Pōpula	tyranny/oppression/domination
Poto	skill; skillful; clever
Pule	rule; ruler; active power (see mana); cf. kinetic energy; mafai for power and pule for authority
Pulotu	symbolic name for Fiji; ancestral homeland and afterworld of western Moana people; see Hawaiki for eastern Moana
Pulotu fasi/hiva	composer of music
Pulotu fatu/fa’u	composer of poetry
Pulotu haka/sino	composer of dance
Punake kakato	master, knowledgeable, and skillful poet
Punake kapo	amateur, less knowledgeable, skillful, poet
Tā	time; also see rhythm; beat; pace; rate; strike; hit
Ta’efuo	formless; see ta’etā timeless
Ta’etā	timeless; see ta’efuo formless
Tala	medium/vessel/vehicle; see hala/vaka medium/vessel/vehicle; to tell; story
Tapu	taboo; see kingly, godly, state of harmony and beauty; also see ‘eiki
Tau’atāina	autonomy/freedom/independence
Tauēlangi	climatic elation; divine feeling
Tauhivā	keeping socio-spatial relations; performance art of keeping socio-spatial relations; see Samoan teulevā decorating socio-spatial relations
Tautahi	Sea warriors
Tā-vā	time-space
Tāvāism	brand of philosophy; tā-vā philosophy of reality
Tāvāist	upholder of tāvāism
Toa	name of tree; ironwood or casuarina tree
To’ā	warrior; courage
Tu’ā	commoner; see ngofua free of tapu/taboo
Tufunga	material art
Tufunga fonua	material art of social architecture/engineering
Tufunga fō’uvaka	material art of boat-building
Tufunga langafale	material art of house-building
Tufunga tāmaka	material art of stone-cutting
Tufunga tātatau	material art of tattooing
Tu’i	king; lord and emperor
Tu’umālie	wealthy/plenty

Tu'utāmaki	poverty
Uho	content; see vā space
'Umea	red clay
Vā	space; see uho content
Vahe	division, divide
Vaka	vessel/medium/vehicle; see hala/tala medium/ vessel/vehicle
Vākovi	bad socio-spatial relations
Vālelei	good socio-spatial relations
Vanua	see fanua, fenua, hanua, honua, whenua
Vela	fieriness (emotion)
Wā	space; see vā/wan space
Wan	space; see vā/wā space
Whenua	see fanua, fenua, fonua, hanua, honua, vanua, whenua

FAIVA LOVA‘A‘ALO: PERFORMANCE ART OF ROWING

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As authors, we critique the performance art of faiva lova‘a‘alo rowing, which lies in proximity to the performance arts of faiva lovavaka boat-racing, faiva kakau swimming, faiva uku diving, and faiva fānifo surfing, specifically, and faiva faifolau voyaging, faiva toutaivaka navigation, and faiva toutaiika deep-sea fishing and shallow-sea fishing, generally. The latter two, viz., deep-sea fishing and shallow-sea fishing, are known as faiva toutailoloto and faiva toutaimamaha, respectively. All the faiva faifolau, faiva toutaiika, faiva toutailoloto, and faiva toutaimamaha belong in the ha‘a toutai professional class of long-distance navigators and both deep-sea and shallow-sea fishermen. The performance art of rowing, like the performance arts of boat-racing, swimming, diving, surfing, voyaging, navigation, and fishing, is concerned with the elements, notably, the waves and winds mediated by means of body, boat, and surfboard through connection and separation, i.e., intersection.

Tukupā Dedication

This essay is dedicated to the lasting memories of the ancient master rowers whose souls are in the deep past yet in front of us in the present. May they linger on, forever into the distant future, behind us in the present.

Talakamata Introduction

Koe lea Tonga heliaki Tongan Proverbial¹ Sayings

Koe liliulea 'Ingilisi 'ehe kau tufungatohi, English translation by the authors

Pata 'i lā kuo tu'u² Rejoicing in a Full-Blown Sail

The lea heliaki proverbial saying is derived from the performance arts of navigation and voyaging, and boat-racing (and canoe-rowing), when the sails are fully blown by favorable winds.

Tātā tuli vaka Beat the Drum, Race the Boat

The lea heliaki proverbial saying is derived from the performance arts of canoe-rowing and boat-racing, when the drummers beat the drum, encouraging the rowers or racers to give it their all.

Tā ē tā, tapa ē tapa Beaters to Beat, Shouters to Shout

The lea heliaki proverbial saying is derived from the execution of major social undertakings, such as the performance arts of war, and boat-racing and canoe-rowing, especially the beaters of the drums and shouters abetting the warriors, boat-racers, and canoe-rowers, giving their selves, minds, and hearts energy and power.

'Alo Mai Row on Here³

Koe ta'anga hiva lova'a'alo, A sung poetry of rowing⁴

Fakafatu/fakafa'u mo fakaafu/fakafasi 'ehe punake ta'e'iloa, Poetry and music composed by an anonymous poet.

Liliulea 'Ingilisi 'ehe kau tufungatohi, English translation by the authors

Kupu veesi 1

1. 'Alo mai, 'alo mai

Ke tau tuli ki muivai⁵

Verse 1

1. Row on here, row on here

Let's hurry to the water's end

He kuo tonga 'ae matangi	The wind has been southerly
He ko hono tahi, 'io he ko hono tahi	The sea is right, yes it is right
Kupu veesi 2	Verse 2
1. 'Ae hoputu moe ngatala	1. You hoputu and ngatala ⁶
Fangamea pea moe 'anga	As your fangamea and 'anga ⁷
Nofo 'o sio mei lalo maka	Who watch from the rock crevices ⁸
Ha'u 'o kai kei mafana	Come ye and feed while it's warm ⁹

SOCIETY IS FORMALLY, SUBSTANTIALLY, AND FUNCTIONALLY ORGANIZED into different forms of human activity, linking nature, mind, and people. These forms of human functions constantly change at different rates over time and space, where they are historically altered and culturally ordered in the social process. Such forms of social activity are associated with different forms of knowledge and types of skills, which are historically constituted or composed in culture and dialectically communicated or transmitted through language, with culture and language functioning merely as human devices. In Tonga, most, if not all, forms of social activities are considered as forms of art, where subject matters under the creative process are made to be both beautiful and useful. While the needs for them are led by utility/functionality, when it comes to their actual making in the creative process, beauty/quality is made to take the lead, in that logical order of precedence, i.e., the more beautiful, the more useful and, conversely, the more useful, the more beautiful. Included in these forms of social activity and forms of art are 'a'alo rowing and faiva 'a'alo performance art of rowing. As respective types of human practice and artform, 'a'alo and faiva 'a'alo will be critically examined in the wider context of Tongan art, informed by the Indigenous Tongan Tā-Vā Time-Space Philosophy of Art (see Lear 2018; 'Ö. Māhina 2004b: 86–93), a derivative of the Indigenous Tongan Tā-Vā Time-Space Philosophy of Reality (cf. Anderson 2007; 'Ö. Mahina 2010: 168–202, 2017a: 105–32).

Filosofi Tā-Vā 'ae 'Aati: Time-Space Philosophy of Art

Given both its formality and generality, the Indigenous Tongan Tā-Vā Time-Space Philosophy of Reality enters all disciplinary practices and forms of social activities, with art as no exception (see Ka'ili 2019; Kalāvite 2019; A. N. M. Māhina 2004; Moa 2011). The Indigenous Tongan Tā-Vā Time-Space Philosophy of Reality has a number of general and specific ontological and epistemological tenets (see Ka'ili, Māhina, and Addo 2017: 1–17; also see Williams 2009); that tā time and vā space, as ontological entities, are the common medium in which all things exist, in a single level of reality; that tā time and vā space as epistemological entities are organized differently in different societies; that tā time is verb (or action-led) and definer of vā space which is, in turn, noun (or object-based)

and composer of tā time (see Ka'ili 2017b; 'Ö. Māhina 2017b: 133–53); that tā time and vā space are inseparable in reality; that all things in reality, i.e., nature, mind, and society, stand in eternal relations of exchange, giving rise to conflict or order; and that conflict and order are of the same logical status, in that order is itself a form of conflict, when two or more equal and opposite energies, forces, or tendencies meet at a common point, defined by a state of noa 0 or zero-point (see Ka'ili 2017b; 'Ö. Māhina 2005: 168–83; Potauaine 2010). Therein, art can be defined as a spatio-temporal, substantial-formal (and functional) transformation of the subject matters under the productive process from a condition of felekeu chaos to a state of maau order through sustained tatau symmetry and potupotutatau harmony to produce mālie/faka'ofa'ofa beauty/quality (see 'Ö. Māhina 2008; Māhina and Potauaine 2010: 14–23; Māhina-Tuai 2010: 26–29).

Faiva, Tufunga moe Nimamea'a: Performance, Material and Fine Arts

Tongan art is generically divided into faiva performance, tufunga material, and nimamea'a fine arts (see Māhina, Dudding, and Māhina-Tuai 2010). Herein, different forms of social activities are variously classified as forms of art, as in the case of fānifo surfing, haka dancing, fo'uvaka boat-building, tātatau tattooing, koka'anga bark-cloth-making, and lālanga mat-weaving. As forms of art, in formal, substantial, and functional correspondence to forms of social activities, informed by tatau symmetry and potupotutatau harmony in the rhythmic production of mālie/faka'ofa'ofa beauty/quality, they are respectively known as faiva fānifo performance art of surfing, faiva haka performance art of dancing, tufunga fo'uvaka material art of boat-building, tufunga tātatau material art of tattooing, nimamea'a koka'anga fine art of bark-cloth-making, and nimamea'a lālanga fine art of mat-weaving. By means of gender affiliations, both faiva performance and tufunga material arts are predominantly tefito-he-tangata male-led, and nimamea'a fine arts are largely tefito-he-fefine female-based.

In Tonga, ako education and 'aati art are synonymous, in that both are aligned alongside each other as special ways of life, both based in the ha'a professional classes, as in the ha'a punake performance art of poetry, ha'a tufunga langafale material art of house-building, and ha'a nimamea'a koka'anga fine art of bark-cloth-making (see Ka'ili 2017a; 'Ö. Māhina 2008: 67–96; Māhina, Dudding, and Māhina-Tuai 2010; Potauaine 2010). The former, ako education, involves a tā-vā temporal-spatial and fuo-uho formal-substantial (as well as ngāue-'aonga, practical-functional) transformation of the human 'atamai mind and loto heart from vale ignorance through 'ilo knowledge to poto skill, in that logical order of precedence. The latter, i.e., 'aati art, engages in the production of tatau symmetry, potupotutatau harmony, and mālie/faka'ofa'ofa beauty/quality, in the subject matters under the creative process as fakafelavai intersecting or fakahoko connecting, and

fakamāvae separating entities, transforming them from a condition of felekeu/fepaki chaos to a situation of maau/fenāpasi order. Both instances constitute the so-called “process” of both ako education and ‘aati art, followed by their use as the “outcome” (see ‘A. N. M. Māhina 2004; ‘Ö. Māhina 2005: 168–83). While the ‘aati arts as a form of ako education are primarily intended for their ‘aonga/ngāue utility/functionality, i.e., their “outcome,” when it comes to their actual production, faka‘ofō‘ofa beauty/quality primarily takes the lead over the former in the creative “process” (see ‘Ö. Māhina 2008: 67–96). The whole rationale in this subtle shift in the axis of application and production is, the more beautiful, the more useful and, by the same token, the more useful, the more beautiful.

Tefito-he-loto-sino moe tefito-he-tu‘a-sino: Body-centric and non-body-centric Arts

We will focus on faiva lova‘ā‘alo performance art of rowing as a text in the broader context of the three artistic genres, that is, faiva performance, tufunga material, and nimamea‘a fine arts divided into body-centred and non-body-centred ways (see Potauaine 2010; ‘Ö. Māhina 2008). While faiva performance arts are tefito-he-loto-sino, that is, body-centred, both tufunga material and nimamea‘a fine arts are tefito-he-tu‘a-sino, that is, non-body-centred. In faiva performance arts, they are both created and, by extension, performed by the body. For example, faiva fānifo performance art of surfing and faiva haka performance art of dancing are, contemporaneously, created then ridden (i.e., the surfboard is ridden) and danced by the body. On the other hand, both tufunga material and nimamea‘a fine arts are created by the body outside of the body. In that respect, tufunga fo‘uvaka material art of boat-building, tufunga tātatau material art of tattooing, nimamea‘a koka‘anga fine art of bark-cloth-making, and nimamea‘a lālanga fine art of mat-weaving, for instance, are created by the body outside of the body. Such a non-body-centric distinction therefore hinges on the element of performance (see essays 1, 3, 6, and 7).

Faka‘ofō‘ofa moe ‘Aonga ‘oe ‘Aati: Quality and Utility¹⁰ of Art

The coexistence of both the faka‘ofō‘ofa/mālie quality/beauty, and ‘aonga utility/functionality of art in Tongan art (and literature), where they are regarded as distinct yet related temporal–formal, spatial–substantial, and functional attributes, renders the distinction between art and craft in the existing literature highly problematic (see ‘Ö. Māhina 2008: 67–96). Such a problematic assumption suggests that the beautiful and the useful are formally, substantially, and functionally unconnected entities. The subject matters under the creative process are made to be useful and also to be beautiful. That is, the more beautiful

they are, the more useful they become, where the beautiful tends to withstand the test of tā time and vā space. Beauty is a function of both tatau symmetry and potupotutatau harmony, all of which are internal/intrinsic to art, thereby defining its quality, in contrast to its utility, dictated by its external/extrinsic use (see 'Ō. Māhina 2005: 168–83; Māhina-Tuai 2010: 26–29; also see Ka'ili 2019; Lear 2018). Also, arts are, in the existing literature, spatio-temporally divided into customary and contemporary arts, problematized by a sense of evolutionism. Tongan arts are holistically and historically classified into the three genres of arts, viz., faiva performance, tufunga material, and nimamea'a fine arts.

The internal/intrinsic and external/extrinsic qualities of art are related to its mālie/faka'ofa'ofa beauty/quality and 'aonga/ngāue utility/functionality. Its internal or intrinsic qualities include tatau symmetry, potupotutatau harmony, and mālie/faka'ofa'ofa beauty/quality. These qualities are concerned with “what art is,” which is defined by the artwork. The external/extrinsic qualities of art basically consist of its use, i.e., the function it serves in the society at large. Such external/extrinsic qualities are connected with both “what art is by means of,” i.e., art history, and “what art is for,” i.e., art use, respectively informed by the social conditions in which art is produced and the human function it serves in society. By “what art is by means of” and “what art is for,” reference is respectively made to the history of art and utility/functionality or social use of art (see essays 1, 3, 6, and 7). Furthermore, the impact of art on both performers and viewers alike, as in the case of the combined performance of faiva ta'anga performance art of poetry, faiva hiva performance art of music, and faiva haka performance art of dance, relates to the energy-type, fiery-like psychological-emotional feelings of māfana warmth, vela fieriness, and tauēlangi climatic elation, i.e., utility/functionality (see A. N. M. Māhina 2004; also see 'Ō. Māhina 2005: 168–83).

Tatau, Potupotutatau moe Faka'ofa'ofa: Symmetry, Harmony and Beauty

Tatau symmetry, potupotutatau harmony, and mālie/faka'ofa'ofa beauty/quality are intrinsic to Tongan art. Conflicts in the subject matters are mediated in the creative process, and they are symmetrically transformed from chaos to order through sustained harmony to create beauty. A number of artistic devices are used for the spatio-temporal, substantial-formal production of tatau symmetry, potupotutatau harmony, and mālie/faka'ofa'ofa beauty/quality, notably, mata eye or its mirror image, ava hole. Such a device is variously used across the three genres as mata'ipapa eye of the board or ava'ipapa hole of the board in faiva fānifo performance art of surfing, mata'ihui eye of the needle, or ava'ihui hole of the needle in tufunga tātatau material art of tattooing and mata'ikapa eye of the metal or ava'ikapa hole of the metal in nimamea'a lālanga fine art of mat-weaving. Potupotutatau harmony is a summation of tatau symmetry,

connected with the rhythmic production of *faka'ofa'ofa*/*mālie* beauty/quality. Both the words *faka'ofa'ofa* and *mālie* mean beauty, with the former applied to both *tufunga* material and *nimamea'a* fine arts, and the latter to *faiva* performance arts (see 'Ö. Māhina 2005: 168–83; Māhina and Potauaine 2010: 14–23).

Mathematically, a *mata* eye, or its symmetry/mirror-image, *ava* hole, i.e., point, is produced by the intersection of two or more *kohi* lines; a *kohi* line is a collection of *mata* eye or *ava* hole; and *vā* space is a summation of *kohi* lines, all as spatial entities, identities, or tendencies temporally–formally marked. All these distinct yet closely *fakafelavai* intersecting or *fakahoko* connecting and *fakamāvae* separating entities of *mata* eye or *ava* hole, *kohi* line, *vā* space are spatio–temporal. The *mata* eye or *ava* hole is the space where *ivi* energy (or opposing *fetekeaki*-*fefusiaki* forces) as *me'a* matter is most dense and intense. Symbolically, *ivi* energy as *me'a* matter is arranged into *kula* red and 'uli black, as in the *matafi* eye of the fire or *avaafi* hole of the fire and *matāmatangi* eye of the winds or *avāmatangi* hole of the winds, considered as *matakula* red eye or *avakula* red hole and *mata'uli* black eye or *ava'uli* black hole, respectively. *Kula* Red and 'uli black, or, for that matter, *matakula* red eye or *avakula* red hole and *mata'uli* black eye or *ava'uli* black hole, are dependent on the movement of *ivi* energy as *me'a* matter (or opposing *fetekeaki*-*fefusiaki* forces), where the former results in a *loto*-*ki*-*tu'a* inside-outside/inside-out motion and a *tu'a*-*ki*-*loto* outside-inside/outside-in movement of *ivi* energy as *me'a* matter.

Faiva Lova'a'alo: Performance Art of Rowing

The word 'a'alo is derived from the root word 'alo, both of which mean rowing. Likewise, both the words 'alo'alo and 'alofi are derivatives of the term 'alo, which also means rowing. As a form of social activity, 'a'alo rowing belongs in the genre of *faiva* performance arts, popularly known as *faiva 'a'alo* performance art of rowing. 'A'alo rowing and *faiva 'a'alo* performance art of rowing are generally featured in the specific contexts of *faiva 'alopōpao* canoe-rowing and *faiva 'alovaka* boat-rowing. Similarly, the performance arts of *faiva fakatētēvaka* and *faiva lovavaka*, both connected with the performance art of boat-racing, imply the use of the sails and winds by the sailor for sailing as opposed to the use of oars and manpower by the rower for rowing. There are also the individual *faiva siu'a'alo* performance art of fishing and rowing, and *faiva 'alo'atu* performance art of rowing and bonito-fishing, which are commonly associated with rowing and fishing.

Faiva Tau'a'alo: Performance Art of Rivalled Rowing

In addition to the aforementioned rowing-related forms of social activity and artforms, there also exists *tau'a'alo* rivalled rowing as a form of human practice

and form of art. Originally, tau'a'alo rivalled rowing as a form of social activity and an artform was connected with the sea. It has evolved over tā time and vā space, to poetry and dance as new performance arts. In its original form, the combined theme of both the song and dance was confined to such sea-based activities as fishing, diving, and sailing. Likewise, faiva tau'a'alo performance art of rivalled rowing has acquired new forms, notably, faiva ta'anga tau'a'alo performance art of rivalled-rowing poetry, faiva hiva tau'a'alo performance art of rivalled-rowing music, and faiva haka tau'a'alo performance art of rivalled-rowing dance. The common poetic, musical, and dance sea-related theme is now extended to include land-based activities such as title installations involving the coronations of Tongan kings, exclusively performed by the village of Holonga,¹¹ in Vava'u.

Generally, under the faiva lova'a'alo performance art of rowing are the specific faiva lova'alo'pao performance art of canoe-rowing, faiva 'alovaka performance art of boat-rowing, and faiva tau'a'alo performance art of rivalled rowing. On the other hand, faiva fakatētēvaka and faiva lovavaka are commonly connected with the performance art of boat-racing. Both terms fakatētēvaka and lovavaka point to boat-racing. In addition, there is also the faiva faifolau performance art of voyaging. Although both rowing-related and racing-related performance arts are body-centred, they are merely differentiated by way of the former utilizing both the paddles/oars and manpower and the latter incorporating both the sails and winds. Similarly, the same applies to faiva haka, performance art of dance as a general category, which specifically includes, inter alia, faiva lakalaka performance art of lakalaka dance, faiva mā'ulu'ulu performance art of mā'ulu'ulu dance, faiva tau'olunga performance art of tau'olunga dance, and faiva me'etu'upaki performance art of me'etu'upaki dance.

One of the surviving ancient sung and danced poetry is me'etu'upaki, literally meaning “dancing-with-the-paddle-while-standing,” which uses paki (or pate, fohe), miniature paddles as an extension of the body, has a bearing on the performance arts of faiva toutaivaka navigation and faiva faifolau voyaging. The whole composition is 25 verses long, with two kupu veesi verses as follows (see Helu 1999):

*Lulu mo Lātū Lulu and Lātū*¹²

Koe ta'anga hiva haka faifolau, A sung and danced poetry of voyaging
Fakafatu/fakafa'u, fakahiva/fakafasi moe fakahaka/fakasino 'ehe punake
ta'e'iloa, Poetry, music, and dance composed by an anonymous poet

Kupu/veesi 1¹³

1. Ko Lulu ē!

Verse 1¹⁴

1. Oh, there's divine Lulu!

(Ko Lulu ē! × 2)	(Oh, there's divine Lulu! × 2)
Sua mai mate	Let there be calm
Fakapō sua mai	Alas let the sea be
(Sua mai × 2)	(Let it be × 2)
Tūū!	Tūū!
Kupu/veesi 2	Verse 2
1. Ko Lātū ē!	1. Oh, there's divine Lātū!
(Ko Lātū ē! × 2)	(Oh, there's divine Lātū! × 2)
Pe'i tonga mu'a	Blow ye from the south
Kae tokelau 'iā	Then from the north
('Ī iā × 2)	(Yea, yea, × 2)
Tūū!	Tūū!

Lulu and Lātū were the ancient Tongan 'Otua Gods of navigation and voyaging, specifically of the tahi sea (or ngalu/peau waves) and matangi/avangi winds. These two kupu verses were the beginning of a lotu prayer of the toutaivaka navigators-voyagers and warriors, considered as kaivai,¹⁵ “eaters of the water,” i.e., of the great moana ocean levu, lahi, tele, and nui to Lulu and Lātū seeking divine guidance and protection. It also talks about celestial navigational objects in the langi sky above and terrestrial landmarks in the tahi sea below (see Irwin 1981). It too talks about voyaging and paddling techniques, as well as ports of call, all the way from the tokelau-hihifo, northwest Moana Oceania where it all originated through Kiribati, 'Uvea and Futuna, Tuvalu, Sāmoa, and Fiji to Tonga in the tonga-hahake, southeast. On arrival in Tonga, a kava beverage was prepared and drunk, in the midst of great feasting, singing, and dancing of fakamālō thanksgiving to the Gods of navigation and voyaging, Lulu and Lātū for their divine guidance and protection in both merriment and celebration (see Helu 1999).

It is said that when they arrived in Tonga, the new arrivals took shelter in 'ana caves and ava 'i'akau tree trunks, when it was out of necessity that they turned their vaka boat upside down as a fale house with four posts holding it above, under which they had kava. As a social and ceremonial institution, the kava was thus created at the fakafelavai intersection, or fakahoko connection and fakamāvae separation, of vaka boat and fale house, where the oval arrangement of the kava, vaka boat, and fale house are structural reflections of each other (see Fifita 2016; Holakeitui 2019; Moa 2011; Potauaine 2010; also see Van der Ryn 2012). It can be said that the vaka boat is a fale fakafo'ohake upside down house and, by extension, the fale house is a vaka fakafo'ohifo downside up boat, with the kava at the interface of vaka boat and fale house (see 'Alatini and Māhina 2009; Māhina and 'Alatini 2009a),¹⁶ all collectively involving their fakatatau mediation as fakafelavai intersecting or fakahoko connecting and

fakamāvae hydrodynamic, aerodynamic, and sociodynamic entities, identities, or tendencies (see essays 4 and 5).

The legend of the origin of kava and tō sugarcane plants revolved around the sacrifice of Kava, the only daughter of Fevanga and Fefafa, which was authored by Lo'au, renowned for being the first material artist of social architecture and engineering (see Māhina and 'Alatini 2009a; also see 'Ō. Māhina 1992). It is a work of art and literature in faiva fakamamahi tragedy, which is concerned with the mediation of anga'i-manu animality and anga'i-tangata sociality, the outcome of which is fakamā shame, realized as the commission of an error in both thinking and feeling. This tragic story was associated with Momo, tenth Tu'i Tonga around AD 1200, who married Nua, daughter of Lo'au, Tu'i Ha'amea. Their son was Lafa, eleventh Tu'i Tonga, nicknamed Tu'i Tātui for his extreme tyrannical rule. This story of faiva fakamamahi tragedy centred on the kona bitterness and melie sweetness of the kava and tō plants, respectively. Metaphorically, it points to the social fact that, as far as deeds of lasting value are concerned, one has to first go through difficulties before reaping the benefits and secondarily, where the latter follows the former, in that logical order. The fale house is, in Tongan thinking and feeling, derived from the kelekele earth/soil, where fa'ē mother and fā'ele birth are derivatives. All the kelekele earth, fa'ē mother, fā'ele birth, and fale house are as markers associated with anga'ifefine or fakafefine, femininity. Given that, in this context, the fale house is a vaka fakafo'ohifo, downside-up boat, it can be said that all three, viz., vaka boat, kava, and fale house are associated with the fefine woman (see Potauaine 2010).

Mata, Ava moe Faiva Lova'a'alo: Eye, Hole, and Performance Art of Rowing

Like all arts, whether they be faiva performance, tufunga material, or nimamea'a fine arts, faiva lova'a'alo performance art of rowing uses the artistic device of mata eye or ava hole in the form of mata'ifohe eye of the oar or ava'ifohe hole of the oar and mata'ivaka eye of the boat and ava'ivaka hole of the boat (see Potauaine 2010; Potauaine and Māhina 2010: 194–216). The exercise of such artistic devices involves the mediation of the fohe-tahi oar-sea and vaka-tahi boat-sea and fakafelavai intersections by means of fakahoko connecting and fakamāvae separating kohi lines and vā spaces, on the abstract level, and fakahoko connecting and fakamāvae separating fuo forms and uho contents, on the concrete level. The place where kohi lines commonly fakafelavai intersect is the mata eye or ava hole, which is the point where ivi energy as me'a matter is most powerful, concretely expressed by means of intersecting oars, boat, and sea (see Ka'ili 2017a: 62–71; 'Ō. Māhina 2017b: 133–53). Given that faiva performance arts are tefito-he-loto-sino body-centric, there is a requirement for a two-way,

continuous and smooth flow of *ivi* energy as *me'a* matter between the rower, oar, and boat, i.e., rower, rowing, and rowed.

While the *mata* eye or *ava* hole as an artistic device cuts across the three genres, namely, *faiva* performance, *tufunga* material, and *nimamea'a* fine arts for the production of *tatau* symmetry, *potupotutatau* harmony, and *mālie/faka'ofo'ofa* beauty/quality, it variously exists by other names, especially in the case of performance arts. In *faiva ta'anga* performance art of poetry, *faiva hiva* performance art of music, and *faiva haka* performance art of dance, for instance, the general artistic device of *mata* eye or *ava* hole for the mediation of the intersecting meanings, intersecting tones/notes, and intersecting bodily movements are, as specific artistic devices, called *heliaki*, *tu'akautā*, and *hola*, *kaiha'asi* or *haka-funga-haka*, respectively. As specific artistic devices, *heliaki*, *tu'akautā*, and *hola* further subdivide the existing intersections in human meanings, musical tones/notes, and bodily movements, symmetrically transformed and communicated through sustained harmony and beauty, with the effect of some psychoanalytic, hypnotic, or therapeutic nature.

Matakula-Avakula, Mata'uli-Ava'uli moe Faiva Lovaa'alo: Redeye-Redhole, Blackeye-Blackhole and Performance Art of Rowing

In ethnographical terms, the movement of *ivi* energy as *me'a* matter is symbolized by *kula* red and *'uli* black. When *ivi* energy as *me'a* matter moves from *kula* red to *'uli* black, it forms a *mata'uli* black eye or *ava'uli* black hole and from *'uli* black to *kula* red results in a *matakula* red eye or *avakula* red hole (see Potauaine and Māhina 2010: 194–216; Schmiedtova and Mertins 2002; Usukūla 2008). A *matakula* red eye or *avakula* black eye engages in a *loto-ki-tu'a* inside–outside movement of *ivi* energy as *me'a* matter and a *mata'uli* black eye or *ava'uli* black hole undergoes a *tu'a-loto* outside–inside motion of *ivi* energy as *me'a* matter. In *faiva lova'a'alo* performance art of rowing, as in *faiva alopōpao* performance art of canoe-rowing, the motion of *ivi* energy as *me'a* matter from *kula* red to *'uli* black results in *mata'uli* black eye or *ava'uli* black hole, negotiated at the interface of the oars, boat, and sea. In a similar manner, the movement of *ivi* energy as *me'a* matter from *kula* red to *'uli* black in *faiva lovavaka* performance of boat-racing, for example, is mediated within and across the crossings of the *lā* sails, *vaka* boats, *matangi/avangi* winds, and *ngalu/peau* waves.

The performance arts of *faiva lova'a'alo* rowing as a text, like those of *faiva toutaivaka* navigation, *faiva faifolau* voyaging, *faiva toutaiika* fishing, *faiva lovavaka* boat-racing, *faiva fānifo* surfing, *faiva kakau* swimming, and *faiva uku* diving, is conducted in the broader context of *mata* eyes or *ava* holes. This is done by way of the *fakatatau* mediation of the *fakafelavai* intersection or *fakahoko* connection and separation of the *matangi/avangi* winds and *ngalu/peau* waves.

Their fakatatau mediation is done by the pōpao canoe, as well as the fohe paddles, at the mata eyes or ava holes of the matangi/avangi winds and ngalu/peau waves as fakafelavai intersecting or fakahoko connecting and separating aerodynamic and hydrodynamic entities, identities, or tendencies. The same applies to the vaka boats, as well as lā sails, fohe paddles/oars, and fohe'uli rudders, in the case of navigation, voyaging, and fishing, as well as papa board and sino body by way of surfing and sino body by means of kakau swimming and uku diving. These are used as artistic devices for the fakatatau mediation of the mata eyes and ava holes, which are kupesi-design/motif-like, helix-like, vortex-led, and spiral-driven, as in plural and circular in their complexity of formation.

Hahake, Hihifo, Tokelau moe Tonga: East, West, North, and South

The subject matter explored here has a direct bearing on the four Tongan main divisions of the earth by virtue of orientation and direction, viz., hahake east, hihifo west, tokelau north, and tonga south. The multi-directional and multi-dimensional movements of a plurality of matangi/avangi winds and ngalu/peau waves, associated with the multiple flows of the 'au currents, are fakatatau mediated in alignment by means of orientation and direction to these relative fixed points, i.e., hahake east, hihifo west, tokelau north, and tonga south. These include their variations, such as tokelau-hahake northeast, tonga-hahake southeast, tokelau-hihifo northwest, tonga-hihifo southwest, and tokelau-tonga north-south. These correspond to a multiplicity of matangi/avangi winds as matangi/avangi tonga, tokelau, hihifo, and hahake or southerly, northerly, westerly, and easterly winds in both orientation and direction, as well as matangi/avangi tō, taka, and taulua as both situational and behavioral. Also, these are in correspondence to such an infinity of waves as peau-tā¹⁷ and peau-tupukoso,¹⁸ which are varieties of breaking waves, and peau-kula¹⁹ “red waves” as a species of peau-ta'ane²⁰ and peau-tangata,²¹ i.e., male waves (see Jeffery 2010; Potauaine and Māhina 2010: 194–216). The peau kula red waves are not kula red as such but rather a symbolic reference to the movement of ivi energy as me'a matter from the 'uli blackness (fakapo'uli darkness) of the interior of the volcano through the 'uli blackness (or fakapo'uli darkness) of the depth of the moana²² ocean to the kula redness (or mama lightness) of the surface (lighted up by the kula red fiery, burning la'ā sun).²³

In Tongan philosophical thinking, feeling, and practice, the la'ā sun, māhina moon, and fetu'u stars revolve around the maama earth in varying rates (see Velt 1990). The la'ā sun, for example, hopo rises in the hahake east to the tokelau north 'olunga up above, then tō sets in the hihifo west, moving to the tonga south lalo down below, respectively defining the cycle of both 'aho day and pō night. The tokelau north and tonga south are also known as 'olunga up above

and lalo down below, both meaning tokelau north and tonga south, respectively, as in a voyage that is *tō-’olunga ē folau* or *tō-lalo ē folau*, a symbolic reference to one that is off-course, more northerly or southerly than being on-course. On the other hand, the *māhina* moon rotates around the *maama* earth once a *māhina* month for thirteen *māhina* months, making up the Tongan calendar. This goes to show that the respective cyclical movements of the *la’ā* sun and *māhina* moon are daily–nightly and monthly. All these celestial objects variously hold immense navigational, voyaging, fishing, boat-racing, surfing, swimming, and diving value, the plural cycles of which were enormously important to both the cultivation of crops and the domestication of animals.

Hema, hihifo, Mata’u moe Hahake: Left and West, Right and East

By virtue of Tongan *tāväist* philosophical thinking and feeling, the historical is transcended to the metaphorical, where ontology is socially organized in terms of epistemology, as in *tā* time and *vā* space and *fuo* form and *uho* content, as ontological entities. By way of transcendence and organization, these ontological entities are humanly made in correspondence to such epistemological identities as *kula* red and *’uli* black, *la’ā* sun and *māhina* moon, *’aho* day and *pō* night, *maama* lightness and *fakapo’uli* darkness, and *mo’ui* life and *mate* death, which are, in turn, taken to be symbolically associated with *tangata* men and *fefine* women, respectively. The same is extended to both the directional and orientational divisions of the *mama* earth, where the Tokelau-hahake northeast and tonga-hihifo southwest, and by extension, *’olunga-mata’u* up-above-right and *lalo-hema* down-under-left are symbolically taken as a *fefine-tangata* women–men and *tangata-fefine* men–women relationship, respectively. These apply to the motion of the celestial objects as much as the movement of the winds and waves, as in the following respective excerpts from two works of Tongan sung and danced poetry:

*Hiva Afā ‘a Vaea Hurricane Song of Vaea*²⁴

Koe ta’anga hiva haka fakamamahi, A sung and danced poetry of tragedy

Fakafatu/fakafa’u ‘e Kuini Sālote, Poetry composed by Queen Sālote
Fakahiva/fakafasi mo fakahaka/fakasino ‘e Lavaka Kefu, Music and
dance composed by Lavaka Kefu

Fai ‘ehe Kau Hiva-Tāme’a Fuiva-’o-Fangatapu, Performed by Fuiva-’o-Fangatapu Choral-Instrumental Musical

Kupu veesi 1

Verse 1²⁵

1. Ne sikā’ahema fakahihifo

1. Veering to the left and westerly

Louloua'a ē matangi tō	The fury and fire of striking winds
Kolongatata ne fakauō	While Kolongatata ²⁶ was in jubilation
4. 'O falala 'i Faka'osikato	4. Leaning on Faka'osikato ²⁷ in haste
'Ise'isa ē! Kao mo Tofua	Alas! My beloved Kao and Tofua ²⁸
Vilingia hoto kie tāua	My doubly-woven kie has blown away
Kuo hola 'ae Fangailifuka	Both dear Fangailifuka ²⁹ has fled
8. Tounoa ē Makakoloupua	8. And Makakoloupua ³⁰ deserted

Hema ē Matangi Left-veering Wind³¹

Koe ta'anga hiva 'ofa moe fakamamahi, A sung poetry of love and tragedy

Fakafatu/fakafa'u 'e Prince Tu'ipelehake (Fatafehi), Poetry composed by Prince Tu'ipelehake (Fatafehi)

Fakahiva/fakafasi 'e Pilinisesi Melenaite Tu'ipelehake, Music composed by Princess Melenaite Tu'ipelehake

Fai 'ehe Hiva-Tāme'a Ika-Koula-'a-Tāone mo Lavaka Kefu, Performed by Ika-Koula-'a-Tāone Vocal-Instrumental Musical and Lavaka Kefu

Kupu veesi 1	Verse 1 ³²
1. Hema ē matangi fakahihifo	1. Veering left was the westerly wind
'O ne ue'ia ē ngalu fānifo	Causing the breaking surfing-waves
3. Hangē ha sisi ne tui kako	3. Like a waist-band finely hand-woven
Ke kahoa pea no'o loto	To proudly wear as my inner fragrance
'O suei he peau tupukoso	When I sway from unpredictable waves
6. Toke'one he vao fatai melo ³³	6. Reaching the yellowish bush fatai leaves

Both of the two sung and danced poems above are a faiva fakamamahi tragedy, infused with elements of its opposite hoa pair/binary, faiva fakaoli comedy, which are respectively concerned with the mediation of anga'i-manu animality and anga'i-tangata sociality, and ngalivale absurdity and ngalipoto sociality. Whereas the first poem retells the powerful hurricane that struck Ha'apai (kupu/veesi verse 1, kohi/laini lines 1-2) and caught the inhabitants of Ha'afeva off guard (kupu/veesi verse 1, kohi/laini line 3), and continued the devastation of the whole group (kupu/veesi verse 1, kohi/laini lines 4-8) (see Wood-Ellem 2004), the second poem deals with both 'ofa love and fakamamahi tragedy, focusing on the formation of powerful fasi breaking waves fitting for masterful fānifo surfing (kupu/veesi verse 1, lines 1-2), taken with huge pride and joy by a skillful surfer and ridden with both elegance and excellence (kupu/veesi verse 1, kohi/laini lines 1-6). Herein, 'ofa love is made to equal mate death which is, in turn, made to equal faiva fakamamahi tragedy. Both poems make good

use of hema left and hihifo west, e.g., Ne sikā'ahema fakahihifo, Veering to the left and westerly (kupu/veesi verse 1, koho/laini line 1), and Hema ē matangi fakahihifo, Veering left was the westerly wind (kupu/veesi verse 1, koho/laini line 1), as opposed to their respective opposite hoa pairs/binaries, mata'u right and hahake east. As far as the hema left and hihifo west go, both cases are commonly concerned with tragic elements of faingatāmaki³⁴ danger, immediately, and, more so, with mate death and mamahi sadness, ultimately—in contrast to the variables of faingamālie³⁵ opportunity, resulting in mo'ui life and fiefia happiness, as the chief concerns of faiva fakaoli comedy.

Moreover, the hema-mata'u left–right distinction and relation is clearly seen in especially the taumafa kava royal kava ceremony, where Lauaki (or Maliepō) and Motu'apuaka (or Molofaha) as principal orators are respectively seated on the hema left and mata'u right of the tu'i king, who presides over the whole event. Both Lauaki and Motu'apuaka belong in the ha'a matāpule professional class of oratory/orators, respectively divided into the Kau Ma'u as in Ma'ukakala and Ma'umatāpule and Kau Mafi as in Mafifatongiatau and Mafimalanga, among many others. While the faha'i hema left side is associated with mate death, mamahi sadness, and tengihia mourning, the fa'ahi mata'u right side is linked to mo'ui life, fiefia happiness, and katoanga celebration. In terms of these distinctions, either Lauaki (and his Kau Ma'u) or Motu'apuka (and his Kau Mafi) take over as the chief conductor(s) of the ceremony.

Lomipeau the Legendary Double-Hulled Canoe: A Story of Comedy

The legend of the double-hulled canoe Lomipeau as a story of comedy was associated with 'Uluakimata 1, also known as Tele'a, twenty-ninth Tu'i Tonga, around AD 1600, with Lo'au also the playwright, who was well known as the first tufunga fonua material artist of social structure and engineering (see essay 7; also see 'Ö. Māhina 1992; also see Wood-Ellem 2004). As a great work of art and literature in comedy, it is basically concerned with the mediation of ngali-poto normality and ngali-vale absurdity, resulting in kata laughter, involving a celebration of the awareness of the mind and heart of the commission of an error in both 'ilo thinking and ongo feeling. This comic story mainly revolves around the lahi greatness of the Tu'i Tonga, especially the exertion of his mafai power and pule authority over his neighboring dominions, which included Fiji, Sāmoa, Futuna, 'Uvea, and far and beyond. The Tu'i Tonga used human services through his extensive pule'anga hau empire to extract materials from the neighboring dominions in the periphery for the building of the imperial center by means of his imperial fleet, led by the famous kalia double-hulled canoes 'Ākiheuho, Tongafuesia, and Takaipōmana, including the legendary Lomipeau (see 'Ö. Māhina 1992).

The Lomipeau was built in 'Uvea by 'Uveans for the transportation of stones from 'Uvea for the building of the imperial langi royal tomb of 'Uluakimata I or Tele'a, with the deployment of labor of 'Uvean tufunga fo'uvaka boat-builders and tufunga tāmaka stone-cutters. This langi royal tomb, built with fine craftsmanship, was named after Tele'a, popularly known as Langi Paepae-o-Tele'a. The celebrated lahi greatness of the Tu'i Tonga and his powerful rulership through his expansive imperial activities is borne in the name of the oversized double-hulled canoe Lomipeau, which literally means "Suppressor-of-waves." It is said that, upon the completion of building Lomipeau, due to its sheer size, the combined people of Tonga, 'Uvea, and Futuna could not launch the canoe to sea. So, an 'otua-mo-tangata, demigod from Fiji named Nailasikau³⁶ was assigned the onerous task, when he stood on the telekanga gunwale and mimi urinated down, which slowly moved the huge Lomipeau to sea. On her maiden voyage to Tonga with a canoe full of stones, manned by 'Uvean toutaivaka navigators, upon their arrival at Lapaha, in Mu'a, the imperial center, when the talafu fireplace was emptied, the efuefu ashes formed the offshore island of Mounu. On her way to Tonga'eiki, Tongatapu, or Tongalahi in Tonga en route to Ha'apai, it is said that the two high volcanic islands of Kao and Tofua could both easily fit under the huge fungavaka deck and between the two gigantic katea hulls (see Māhina and 'Alatini 2009b).

Talangata Conclusion

The division of Tongan art into faiva performance, tufunga material, and nima-me'a fine arts is suggestive of their tā-vā tempo-spatial, fuo-uho substantial-formal (and 'aonga/ngāue practical-functional) variations on both the abstract and concrete levels across the three genres. However, the three artistic genres are collectively concerned with the production of tatau symmetry, potupotutatau harmony, and mālie/faka'ofa beauty/quality. All arts are therefore concerned with the mediation of tā-vā time-space, fuo-uho form-content, and 'aonga/ngāue practical-functional conflicts in the subject matters under the creative process, where they are transformed from a condition of felekeu/fepaki chaos to a state of maau/fenāpasi order through sustained tatau symmetry and potupotutatau harmony to create mālie/faka'ofa beauty/quality. The concerns with their functionality are a matter of secondary importance. Included here is faiva lova'á'alo performance art of rowing. As such, faiva tau'á'alo performance art of rowing involves the mediation of tensions at the points of intersection of the fohe oars, vaka boat, and tahi sea, resulting in the uninterrupted flow of ivi energy as me'a matter in tatau symmetrical, potupotutatau harmonious, and faka'ofa, mālie beautiful ways.

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NOTES

¹A form of special language within a language, which is temporally intensified and spatially reconstituted, it can be said that a proverb is a one-line poem and poetry is a collection of proverbs.

²Or *lā-mākona*, i.e., *lā-tu‘u*, fully blown sail as opposed to *lā-ngalemu* partially blown sail.

³Originally, it was, like the *fakatangi* in *faiva fananga*, performance art of legend-telling, sung in the *ongo*, *afo*, or *fasi fakafa‘ahikehe*, “sound, tone or tune of the other side, order or being,” i.e., sound of death and of the dead.

⁴As a performance art of *faiva ‘alopōpao/faiva ‘a‘alopōpao* canoe-rowing.

⁵As opposed to *mu‘avai* as the water’s origin, i.e., *mu‘a* water’s front; cf. *muivai* as the “water’s back.” The word *vai* is often used to specifically mean the water springs that flow into the sea, and to generally mean the *tahi/tai* sea. This is seen in the term *kaivai* literally meaning “eaters of the water” as a *heliaki* symbolic reference to the navigators–voyagers and fishermen as their common field of expertise.

⁶Types of *ika* fish.

⁷Types of *ika* fish.

⁸That is, *hakau* reefs.

⁹That is, by feeding on the *mounu* bait while it’s fresh (as in *toutaiika* fishing).

¹⁰Or *mālie/faka‘ofo‘ofa* beauty/quality and *ngāue/‘aonga* utility/functionality of art.

¹¹*Tau‘a‘alo* is also used as a hauling sung poetry, as in the execution of such major works as *toho-vaka* hauling *vaka* boat or *toho maka* stone-works, e.g., in the building of the *‘otu langi* royal tombs. As a *faiva* performance art, *tau‘a‘alo* hauling is unique to *Holonga*, where each of the *kupu/veesi* verses is the forte of respective *kainga* blood-related social units, sung with

a plurality of parts. This is related to the healing or therapeutic, hypnotic or psychoanalytic effects of especially hiva music.

¹²Originally, this twenty-five-kupu veesi verse piece was, like the fakatangi in faiva fananga and tau‘a‘alo in major physical works, sung in the ongo, afo, or fasi fakafa‘ahikehe, “sound, tone or tune of the other side, order or being,” i.e., sound of death and of the dead, though it is now, mostly, if not entirely, sung in the ongo, afo, or fasi fakafa‘ahitatau, “sound, tone or tune of the same side, order or being,” i.e., sound of life and of the living.

¹³The language is largely unintelligible to living Tongans, thought to be proto-Moanan Oceanian.

¹⁴Liliulea ‘Ingilisi ‘ehe kau tufungatohi, English translation by the authors.

¹⁵The word “kai,” literally meaning to “eat,” as in kaivai “eater of the water,” is a heliaki metaphor for what one knows best and is good at, such as the toutai navigator, fisherman, considered to be warriors “waging war against the tai, tahi, sea,” i.e., the elements, notably, Matangi/avangi winds and ngalu/peau waves.

¹⁶Besides the actual vaka boats, the sea mammals, the fonu turtles, and tofua‘a whales, as well as manupuna birds like kanivatu, are heliaki symbolically featured as vaka vessels in mythology, poetry, and oratory (see ‘A. N. M. Māhina 2004).

¹⁷Or ngalu-tā; see ngalu-ta‘ane ngalu-tangata male-wave; also ngalu-kula red wave as male-wave—all as killer waves.

¹⁸Or ngalu-tupukoso.

¹⁹Or ngalu-kula. These powerful waves peau kula “red waves” are scientifically known as tidal, seismic sea waves and tsunami as “harbor waves” in Japanese. Given their sheer and raw power, they are also called ngalu-tāmate or peau-tāmate, “killer waves.” The moana ocean is classified into moana loloto deep ocean, moana ta‘e‘iloa incomprehensible ocean, moana vavale immeasurable ocean, and moana ‘uli‘uli black ocean. The moana ocean is also described as vahanoa vast expanse of space, variously temporally–formally defined and mediated by depth, incomprehensibility, immeasurability, and blackness or darkness.

²⁰Or peau-ta‘ane.

²¹Or peau-tangata.

²²The moana is also named moana ‘uli‘uli black ocean by virtue of its depth.

²³The la‘ā sun is associated with kula red, as in kula ‘i moana red (or sun-burnt) in the ocean from fishing and kula vao red (or sun-burnt) in the bush from gardening.

²⁴Noble Vaea was governor of Ha‘apai when she was stricken by this powerful hurricane in 1961. The eight-kohi/laini line three-kupu/veesi verses and eight-kohi/laini line tau chorus piece is heavily influenced by both the Tongan ongo, afo or fasi fakafa‘ahitatau (“sound, tone or tune of the same side, order or being”, i.e., sound of life and of the living) and the European major key. It features repetitions of two, two-line phrases corresponding to the verse and cho-

rus sections. This element of repetition is masked by slight melodic changes between both sections, and subtle rhythmic changes throughout.

²⁵Liliulea ‘Ingilisi ‘ehe kau tufungatohi, English translation by the authors.

²⁶Heliaki, symbolic name for the island of Ha’afeva, which is inclusive ‘Otu Lulunga Western Islands, in Ha’apai.

²⁷A chiefly place in Ha’afeva, used as a heliaki symbolic name.

²⁸High volcanic islands closely associated with Kotu and Ha’afeva islands, used as heliaki symbolic names for Ha’apai. Kotu is associated with such notable navigators–fishermen and warriors as Taumoepeau and Ha’afeva with Tu’uhetoka.

²⁹Fangailifuka is also known as Fanga’ihesi and Fangafalikipako, all used as heliaki symbolic names for Pangai, Ha’apai.

³⁰A place in Tongoleleka at Pangai in Ha’apai, used as a heliaki symbolic name for Ha’apai.

³¹The six-kohi/laini line three-kupu/veesi verses make clever use of the melodic half tone or minor second interval (see Lear 2018 and Potauaine 2017 for discussion of the European half tone from the perspective of tu’akautā as a Tongan music device). This is accompanied by an overall rising in pitch and harmonic dissonance, which are altogether resolved in the four-kohi/laini line tau chorus, as a shift from dissonance to consonance, tension to release, or conflict to resolution as forms of intersection and mediation, for the production of māfana, vela, and taelangi, by way of tatau, potupotutatau, and mālie.

³²Liliulea ‘Ingilisi ‘ehe kau tufungatohi, English translation by the authors.

³³The leaves of the coastal shrubs of fatai, which are considered as kakala, and they become most beautiful as they age, when they slowly turn into melo/kena brownish and enga yellowish, variously called fatai melo, fatai kena, and fatai enga.

³⁴Or fakatu’utāmaki.

³⁵Or fakatu’umālie.

³⁶This story of faiva fakaoli comedy was retold by Queen Sālotē in a sung and danced poetry lakalaka named after the Fijian protagonist “Nailasikau” as a celebration of this major collective feat (see Wood-Ellem 2004: 266–67).

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KOLOSALIO GLOSSARY

‘A‘alo	rowing
‘A‘alo, faiva	rowing, performance art of
Aati	art
Afā	hurricane
Afo	harmony, simultaneous pitch
Ako	education
‘Alo‘atu	form of bonito-fishing
‘Alopōpao	canoe-rowing; see ‘a‘alopōpao
‘Alopōpao, faiva	canoe-rowing, performance art of
‘Ana	cave
‘Anga	shark

Anga'i-manu	animality
Anga'i-tangata	sociality
'Aonga	utility; see use, function; ngāue
Ava	hole; see mata eye
Ava'i'akau	tree trunk
Ava'ihui	hole-of-the-needle
Ava'ikapu	hole-of-the-metal-blade
Ava'ipapa	hole-of-the-surf-board
Ava kula	red hole
Avāmatangi	hole-of-the-wind; see matāmatangi eye-of-the-wind
Avangi	wind; see matangi
Ava 'uli	black hole
Fa'ahi hema	left side; left-sided
Fa'ahihehe, fakafa'ahihehe	side-of-a-different-order, i.e., of death and the dead
Fa'ahi mata'u	right side; right-sided
Fa'ahitatau, fakafa'ahitatau	side-of-the-same-order, i.e., of life and the living
Faifolau, faiva	voyaging, performance art of; see toutaivaka, faiva
Faiva	performance art/artist
Fakafasi	composer of music, instrumental music or vocal music with instrumental accompaniment
fakafatu	composer of poetry
fakafa'u	composer of poetry
Fakafelavai	intersection
Fakahiva	composer of music, vocal music
Fakahoko	connection
Fakamā	shame
Fakamālō	thank
Fakamamahi, faiva	tragedy, performance art of
Fakamāvae	separation
Faka'ofa'ofa	new word for beauty
Fakaoli, faiva	comedy, performance art of
Fakatatau	mediation
Fakatu'umālie	opportune
Fakatu'utāmaki	danger; accident
Fangamea	type of fish
Fānifo, faiva	surfing, performance art of

Fasi	tone; tune, air, melody, sequential pitch; leading voice
Fasi, faiva	music, instrumental music or vocal music, performance art of; see faiva
Fefusiaki	pull
Felekeu	chaos; disorder
Fenāpasi	order
Fepaki	conflict
Fetekeaki	push
Fetekeaki-fefusiaki	push–pull as equal and opposite forces
Fetu'u	star
Filosofi	philosophy
Fuo	form
Fuo-uho	form–content
Ha'a	professional class; social unit
Ha'a faiva	professional class of performance arts/artists
Ha'a nimamea'a	professional class of fine arts/artists
Ha'a punake	professional class of poets
Ha'a toutai	professional class of navigators and fishermen
Ha'a tufunga	professional class of material arts/artists
Ha'a tufunga langafale	professional class of house-builders
Hahake	east; see tangata man; mata'u right; tokelau north
Haka	dance
Haka, faiva	dance, performance art of; dancer
Hakafungahaka	dance device; see hola and kaiha'asi
Heliaki	artistic (and literary) device
Hema	left; see fefine woman; hihifo west; tonga south
Hihifo	west; see fefine woman; hema left
Hiva	tone; song, sing
Hiva, faiva	music, vocal music, performance art of; see faiva, fasi
Hoa	pair; binary; soa in Sāmoa
Hola	dance device; see kaiha'asi and hakafungahaka
Hoputu	type of fish
'Ilo	knowledge
Ivi	energy
Kai	eat; also knowledge, skill
Kaiha'asi	dance device; see hola and hakafungahaka
Kaivai	“eater-of-water” knowledgeable and skillful navigator or fisherman

Kaokao	gunwale; see telekanga
Kata	laughter
Kohi	line; see laini
Koka'anga, nimamea'a	bark-cloth-making, fine art of
Kolosalio	glossary
Kupu	verse; see veesi
Lā	sail
La'ā	sun
Laini	line; see kohi
Lakalaka	type of poetry, music and dance
Lakupoto	skillfully oriented; right-handed
Lakuvale	ignorantly, foolishly oriented; left-handed
Lālanga	mat-weaving, fine art of
Lalo	down-under; south; see hihifo west; tonga south; hema left
Lā-mākona	full-blown sail; see lā-tu'u
Lā-ngalemu	part-blown sail
Lā-tu'u	full-blown sail; see lā-mākona
Loto	desire; heart; inside
Loto-ki-tu'a	inside-out as in movement of ivi energy as me'a matter
Lotu	worship; religion; pray; prayer
Lova'a'alo	racing-rowing
Maau	order
Māhina	moon; month
Maka	rock; stone
Mālie	old word for beauty
Mata	eye; see ava hole
Mata-ava	eye-hole
Mata'ihui	eye-of-the-needle
Mata'ikapa	eye-of-the-metal-blade
Mata'ipapa	eye-of-the-surf-board
Mata kula	red eye
Matāmatangi	eye-of-the-wind
Matangi	wind; see avangi
Mata'u	right; see tangata man; hahake east
Mata'uli	black eye
Ma'ungatala	reference
Me'a	matter
Me'etu'upaki	type of poetry, music and dance
Mimi	urinate

Mu'avai	water's origin, i.e., water's front; see muivai
Muivai	water's end, i.e., water's back; see mu'avai
Ngalipoto	normality
Ngalivale	absurdity
Ngalu	wave; see peau
Ngalu kula	red wave; see peau kula red wave
Ngalu tā	breaking wave
Ngatala	type of fish
Ngāue	functionality; use, function; see 'aonga
Nima hema, to'ohema	left hand; left-handed
Nima mata'u, to'omata'u	right hand; right-handed
Noa	0, zero-point
nota	Tonganization of "note" in music
'Ofa	love
'Olunga	up-above; see tokelau north; hahake east; mata'u right
Ongo	sound; see hearing, feeling
'Otua	god; deity
Pata	rejoice
Peau	wave; see ngalu
Peau kula	red wave; see tidal wave; tsunami; peau tangata, peau ta'ane male wave; peau tāmata killer wave
Peau ta'ane	male wave; see peau tangata male wave; peau tāmata killer wave; tsunami
Peau tangata	male wave; see peau ta'ane; peau tāmata killer wave
Poto	skill
Potupotutatau	harmony
Pule'anga hau	empire
Sikā'ahema	type of wind direction, i.e., javelin-throwing-like westerly wind
Siu'a'alo, faiva	rowing-fishing, performance art of; form of fishing
Tā	time
Tai	sea; short of tahi sea as in tautai, toutai, i.e., tau-tahi, toutahi
Talafu	fireplace
Talakamata	introduction
Talangata	conclusion
Tāmaka, tufunga	stone-cutting, material art of; stonemason
Tapa	shout; exclaim

Tātā	drum-beating repeatedly
Tātatau, tufunga	tattooing, material art/artist/tattooist of
Tatau	symmetry
Tau'a'alo, faiva	rivalled rowing, performance art of
Tau'olunga	type of poetry, music and dance
Tā-vā	time-space
Tefito-he-efine	female-based/led
Tefito-he-tangata	male-based/led
Tefito-'i-loto-he-sino	body-centred
Tefito-'i-tu'a-he-sino	non-body-centred
Telekanga	gunwale; see kaokao
Telinga hema, to'ohema	left ear; left-eared
Telinga mata'u, to'omata'u	right ear; right-eared
Tokelau	north; see 'olunga up-above north
Tonga	south; see lalo down-below south
Toutaiika	fishing
Toutaiika, faiva	fishing, performance art of
Toutaivaka, faiva	navigation, performance art of; see faifolau, faiva
Tu'akautā	music device
Tu'a-ki-loto	outside-in as in movement of ivi energy as me'a matter
Tufunga	material art/artist
Tufungatohi	author
Tukupā	dedication
Tuli	racing; chasing
Vā	space
Vaka	boat

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